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A Bibliography on Theatre and Drama in American Colleges and Universities 1937-1947

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I

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II

INTRODUCTION

In the past the Committee on Research of the American Educational Theatre Association has devoted its energies to compiling bibliographies which would be of interest to theatre people. Several studies were of a specialized nature with the aim to collect material related to a particular topic. *Books on Painting, Music and the Dance Useful to Theatre Workers* was followed by *A Selected Bibliography on Theatre and the Social Scene* and *A Selected Bibliography on the Art, Theory, and Technique of Acting*. The first attempt to make a comprehensive bibliography in the educational theatre was realized in a volume entitled *Research in Drama and the Theatre in the Universities and Colleges of the United States, 1937-1942*. The popular acceptance of the latter prompted the plan to attempt a study every five years. When the Committee undertook a volume covering 1943-1947, they were advised that the supply of the earlier study had been used up and that the stencils were not adequate for a reprint. This, along with the fact that many schools had not participated in the earlier study, prompted the Committee to include the period of the first study, making the new survey cover 1937-1947.

The chronological and geographic scope of this new survey required precise organization. The country was divided into nine districts. A chairman was appointed for each area and one for the Hawaiian Islands. Each chairman subdivided his district and appointed local chairmen. The latter approached institutions in their areas and submitted the material to the district heads who in turn forwarded it to the Editor. The en-

tries were then filed according to subject matter with appropriate indexing.

Opportunity to submit entries in this bibliography was by solicitation of all colleges and universities. All contributions were made on a voluntary basis both by institutions and by individuals. The response on the whole was gratifying, with a wide geographic representation.

The aim of the bibliography is to provide a listing of theatre and drama materials which will be of interest to theatre and drama people. The entire project has been under the direct supervision of the Editorial Board of the AETA with all policies established and/or cleared with this Board. The selection and arrangement of entries were made on the basis of usefulness and availability to the reader.

The scope goes beyond that of the usual academic bibliography. It includes the usual assortment of published books and articles, but special sections have been assigned to published original plays and to published designs. In addition to these, the bibliography includes items of particular interest to those in the educational theatre, *viz.*, unpublished dissertations, theses, and production-theses.

For the ORGANIZATION OF THE BIBLIOGRAPHY fifteen major divisions have been selected with suitable subheadings. Further specification is frequently necessary and is indicated with titles in bold faced type. Because terms in theatre and drama are frequently used loosely and interchangeably, the Editors have attempted to adopt terms in general usage. Sometimes, however, restrictive

definitions have been applied to certain terms for purposes of clarity and organization. The following discussion refers to divisions under ORGANIZATION.

Under Division IV, Section (i) on reviews and discussions of plays, books, etc. includes reviews and analyses of critical opinions with regard to a play and/or a playwright. Section (iii) on critical studies admits critical theories in general and in regard to particular established critics.

Under Division VII, Section (i) on General Studies (Forms, Themes, etc.) includes non-nationalistic forms, themes, types, trends, movements, activities, etc., in dramatic writing. In Sections (iii) and (iv) national forms of drama are broken down in accordance with chronological developments, while in sections (v)-(vii) national forms are listed by countries. In Section (viii) are entered published original plays, and plays accepted as master's theses. Also are included mimeographed plays with national distribution (i.e., AETA Manuscript

Plays, and NTC), and plays which have received awards in national contests.

Division XIV is given a broad interpretation to include concepts of scenery, methods of staging and scene changing, the function of scenery, and practical suggestions for scene construction both contemporary and historical.

Division XV limits THEATRE to the physical playhouse and production history. Staging, both historical and contemporary, belongs under Division XIV.

The size of the entire Committee on Research indicates in some measure the magnitude of this project. It is truly a work of cooperation. My gratitude is extended to each member of the group, but particularly to the district chairmen with whom I had contact. The persistence of these workers is to be mentioned in particular. The Assistant Editor came into the picture when the material was ready for editing, and his meticulous attention to detail is exhibited in this study.

JOHN H. McDOWELL

Columbus, 1949.

III

ORGANIZATION OF THE BIBLIOGRAPHY

- I ACTING AND ACTORS
 - (i) Historical, 1-25
 - (ii) Technique and Criticism of Acting, 26-75
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 - (b) 18th Century, 735-736
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 - (d) Recent and Contemporary (since 1890), 757-847
 - (iv) British (including Irish and Scotch) Drama
 - (a) Miscellaneous Studies, 848-849
 - (b) Early Drama to 1550, 850-865
 - (c) Elizabethan and Stuart (1550-1642), 866-1277
 - (d) Commonwealth and Restoration (1642-1700), 1278-1321
 - (e) 18th Century (1700-1800), 1322-1353
 - (f) 19th Century (1800-1890), 1354-1379
 - (g) Recent and Contemporary (from 1890), 1380-1453
 - (v) Continental European
 - (a) General Studies, 1454
 - (b) French, 1455-1491
 - (c) German, Austrian, and Hungarian, 1492-1571
 - (d) Italian, 1572-1576
 - (e) Spanish, 1577-1596
 - (f) Russian, 1597-1599
 - (g) Scandinavian, 1600-1624
 - (h) Greek and Roman, 1625-1647
 - (i) Others, 1648-1649
 - (vi) Oriental, 1650-1652
 - (vii) Mexican and Spanish-American, 1653-1654
 - (viii) Plays: Original, 1655-1818
 - (ix) Plays: Translations, Adaptations, and Editions, 1819-1882
- VIII EDUCATIONAL THEATRE
 - (i) General (and Miscellaneous) Studies, 1883-1904
 - (ii) Children's Theatre, 1905-1918
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 - (iv) High School, 1934-1972
 - (v) College and University, 1973-2052
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- IX FILM
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 - (ii) Collections, 2087-2089
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- XII MUSIC, OPERA, AND OPERETTA
 - (i) Miscellaneous Studies, 2117-2119
 - (ii) American, 2120-2121
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 - (ii) Techniques, 2155-2170
- XIV SCENE DESIGN AND CONSTRUCTION (including concepts of scenery and methods of staging)
 - (i) General Technique and Criticism
 - (a) Historical, 2171-2189
 - (b) Contemporary, 2190-2225
 - (ii) Specific Designers
 - (a) Historical, 2226-2229
 - (b) Contemporary, 2230-2231
 - (iii) Designs and Photographs, 2232-2290
 - (iv) Photography, 2291-2297
- XV THEATRE (including history of the development of the physical playhouse and history of production)

- (i) General (and Miscellaneous) Studies, 2298-2345
- (ii) Modern Theatre Architecture and Stage Equipment, 2346-2362
- (iii) American
 - (a) General (and Miscellaneous) Studies, 2363-2381
 - (b) Activities and Movements, 2382-2401
 - (c) Histories of Local Theatres and Activities, 2402-2441
 - (d) Stage Histories of Plays and Playwrights, 2442-2464
- (iv) British (including Irish and Scotch)
 - (a) General (and Miscellaneous) Studies, 2465-2466
 - (b) Activities and Movements, 2467-2468
 - (c) Histories of Local Theatres, 2469-2479
 - (d) Stage Histories of Plays and Playwrights, 2480-2492
- (v) Continental European
 - (a) General (and Miscellaneous) Studies, 2493-2501
 - (b) Activities and Movements, 2502-2504
 - (c) Histories of Individual Theatres, 2505-2516
 - (d) Stage Histories of Plays and Playwrights, 2517-2522

IV

ABBREVIATIONS OF PERIODICALS

AB	Art Bulletin	MLQ	Modern Language Quarterly
AGR	American Germanic Review	MLR	Modern Language Review
AJP	American Journal of Philology	MP	Modern Philology
AL	American Literature	NL	New Leader
AQ	Atlantic Quarterly	N&Q	Notes & Queries
AS	American Speech	NTC	Bulletin of the National Theatre Conference
BA	Books Abroad	PM	Players Magazine
CE	College English	PMLA	Publications of the Modern Language Association
CP	Classical Philology	PQ	Philological Quarterly
DM	Dramatics Magazine	QJ	The Quarterly Journal of Speech
EJ	English Journal	RES	Review of English Studies
ELH	A Journal of English Literary History	SAB	Shakespeare Association Bulletin
ES	English Studies	SM	Speech Monographs
GQ	German Quarterly	So	Sociometry
GR	Germanic Review	SP	Studies in Philology
HQ	Hollywood Quarterly	SR	Sewanee Review
HR	Hispanic Review	SSB	Southern Speech Bulletin
IL	Interscholastic Leaguer	SSJ	Southern Speech Journal
Ital.	Italica	TA	Theatre Arts Monthly and Theatre Arts
JEGP	The Journal of English and Germanic Philology	WS	Western Speech
JHI	Journal of the History of Ideas	YR	Yale Review
KR	Kenyon Review		
MLN	Modern Language Notes		

V

ABBREVIATIONS OF CONTRIBUTING COLLEGES AND UNIVERSITIES

A	University of Arkansas, Fayetteville, Arkansas	ECTC	East Carolina Teachers College, Greenville, N. C.
ASTC	Arkansas State Teachers College, Conway, Arkansas	G	Georgetown University, Washington, D. C.
BCB	Bennington College, Bennington, Vt.	GW	George Washington University, Washington, D. C.
Boston U	Boston University, Boston, Mass.	H	Harvard University, Cambridge, Mass.
BU	Brown University, Providence, R. I.	Ha	University of Hawaii, Honolulu, Hawaii
BUW	Baylor University, Waco, Texas	HCC	Hendrix College, Conway, Arkansas
C	Cornell University, Ithaca, N. Y.	HCUW	Hardin College, Wichita Falls, Tex.
CCS	Converse College, Spartanburg, S. C.	HU	Howard University, Washington, D. C.
CIT	Carnegie Institute of Technology, Pittsburgh, Pennsylvania	I	State University of Iowa, Iowa City, Iowa
Col	University of Colorado, Boulder, Colorado	IU	Indiana University, Bloomington, Indiana
CU	Catholic University of America, Washington, D. C.	Ill.	University of Illinois, Urbana, Ill.
CUNY	Columbia University, New York	J	Johns Hopkins University, Baltimore, Md.
D	University of Denver, Denver, Colo.		
DU	Duke University, Durham, N. C.		
EC	Emerson College, Boston, Mass.		

K	University of Kansas, Lawrence, Kansas	R	University of Rochester, Rochester, New York
LSU	Louisiana State University, Baton Rouge, Louisiana	S	Stanford University, Stanford University, California
MC	Marietta College, Marietta, Ohio	SC	Smith College, Northampton, Mass.
MD	University of Maryland, College Park, Md.	SCW	State College of Washington, Pullman, Wash.
Me	University of Maine, Orono, Maine	SD	University of South Dakota, Vermillion, S. D.
MHB	Mary Hardin-Baylor College, Belton, Texas	SLU	Saint Louis University, St. Louis, Missouri
Mich.	University of Michigan, Ann Arbor, Mich.	SMC	St. Michael's College, Winooski Park, Vermont
Mich. S.C.	Michigan State College, East Lansing, Mich.	TCU	Texas Christian University, Ft. Worth, Texas
Minn.	University of Minnesota, Minneapolis, Minn.	Tenn.	University of Tennessee, Knoxville, Tenn.
Mo.	University of Missouri, Columbia, Missouri	Tex.	University of Texas, Austin, Texas
MU	Miami University, Oxford, Ohio	UCLA	University of California at Los Angeles, Los Angeles, Calif.
MUM	Marquette University, Milwaukee, Wisconsin	UO	University of Oregon, Eugene, Oregon
MWC	Mary Washington College, Fredericksburg, Virginia	USC	University of Southern California, Los Angeles, Calif.
N	Northwestern University, Evanston, Illinois	UU	University of Utah, Salt Lake City, Utah
NC	University of North Carolina, Chapel Hill, N. C.	UV	University of Virginia, Charlottesville, Virginia
NU	Niagara University, Niagara Falls, N. Y.	UW	University of Washington, Seattle, Washington
NYU	New York University, New York	WC	Wellesley College, Wellesley, Mass.
OSU	Ohio State University, Columbus, Ohio	Wis.	University of Wisconsin, Madison, Wis.
OU	Ohio University, Athens, Ohio	WM	College of William and Mary, Williamsburg, Virginia
OWU	Ohio Wesleyan University, Delaware, Ohio	WU	Wayne University, Detroit, Mich.
Pitt.	University of Pittsburgh, Pittsburgh, Pa.	WR	Western Reserve University, Cleveland, Ohio
PSC	Pennsylvania State College, State College, Pa.	Wy.	University of Wyoming, Laramie, Wyoming
PU	Purdue University, Lafayette, Ind.	Y	Yale University, New Haven, Conn.

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169. ——— *Costumes by You*. Boston: Walter H. Baker Company, 1940. Eight informal essays on various problems confronting the stage costumer: research, construction, adaptation, wearing the costumes, and relation of costumer to director, actors, audience.
170. ——— *Costuming the Biblical Play*. Boston: Walter H. Baker Company, 1937. Illus. Advice on designing and making costumes and accessories; a section on allegorical costumes. Table of inexpensive materials suitable to substitute for more expensive fabrics.
171. ——— *Historic Costume for the Stage*. Boston: Walter H. Baker Company, 1938.
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IV CRITICISM AND CENSORSHIP

(i) Reviews and Discussions of Plays, Books, etc.

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191. Lees, C. Lowell. "How to Judge a Play," *Interpreter*, XV (Nov., 1940), 1, 4. Critical evaluation of the various possible audience responses to a play from analysis to aesthetic enjoyment.
192. Peery, William. Review of *American Folk Plays*, ed. F. H. Koch, with a critical discussion of the term, *folk drama*, III (December, 1939), 247-250.
193. BROADWAY PLAYS. Balch, Marston S. "Chronique de Broadway," *La Revue Théâtrale*, Oct.-Nov., 1946; April-May, 1947.
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197. GALSWORTHY. Snedeker, D. A. *The Literary Reception of John Galsworthy's Novels and Plays by American Critics, 1909-1929*. 1937. Master's thesis directed by Ernest F. Amy. OWU. Unp.
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200. SHAKESPEARE. Bracey, William. *Jacques: A Study in Shakespearean Criticism*. 1939. Master's thesis directed by George Taylor. NC. Unp.
201. Dukes, William J. *Shakespeare Criticism and "Richard II."* 1943. Master's thesis directed by G. C. Taylor. NC. Unp.
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203. MacDowell, David A. *The History of the Interpretation of Lady Macbeth in English and American Literary Criticism*. 1939. Master's thesis directed by George Taylor. NC. Unp.
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(ii) Critical Studies

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214. ——— "Report from the Academy," *Paritisan Review*, XII (1945), 422-430.
215. ——— "El Teatro en Decadencia," *Aso-mante*, I (1945), 18-31.
216. ——— "Broadway Today," *SR*, LIV (1946), 314-416.
217. Bergman, Virgil Lorraine. *The Scholarly Theories of the Origin of Greek Tragedy*. 1941. Master's thesis directed by Hubert Heffner. S. Unp.
218. Cobin, Martin Theodore. *Conflict as an Element of Dramaturgy*. 1947. Master's thesis directed by Ronald E. Mitchell. Wis. Unp. A study of conflict in dramaturgy as reflected by the general body of dramatic criticism from Aristotle to the present.
219. ——— "Does Government Subsidy Mean Censorship?" *Actors Cue*, July 8, 1947.
220. Gassner, John. "Catharsis and the Modern Theatre," *One-Act Play Magazine*, Aug., 1937, 361-368.
221. ——— "The Critic, the Play, and the Stage," *One-Act Play Magazine*, March-April, 1940, 284-292.

222. ——— "A Note on the Function of Criticism," *Theatre Workshop*, I (Sept., 1937), 52-58.
223. ——— "Catharsis and the Modern Theatre," in *Chief European Theories of the Drama*, Rev. Ed. Barrett H. Clark, ed. New York: Crown, 1947. pp. 546-552.
224. Giovannini, Giovanni. *The Theory of Tragedy as History in Renaissance and Neo-Classical Criticism*. 1940. Doctoral dissertation. Mich. Unp.
225. Hathaway, Baxter Levering. *The Function of Tragedy in Neo-Classical Criticism*. 1940. Doctoral dissertation. Mich. Unp.
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VI DIRECTING AND PRODUCTION

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370. SHAKESPEARE. McDowell, John H. "Analyzing *Julius Caesar* for Modern Production," *QJ*, XXXI (Oct., 1945), 303-314. Detailed script analysis for a modern Elizabethan stage.
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378. ——— "Much Ado about an Unpleasant Play," SAB, XXII (Jan., 1947), 30-34. Director finds *Much Ado* one of Shakespeare's darker plays.
379. ——— "On Master Slender," CE, VIII (Feb., 1947), 228-230. Director finds character to be a full-rounded figure.
380. ——— "The Use of Contrast in *The Merchant of Venice*," SAB, XXI (Oct., 1946), 172-176. Director finds the play not a starring vehicle but a play for well-balanced group.
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- (iii) Specific Directors
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384. BONSTELLE. Gillis, Hugh W. "Jessie Bonstelle, Director," *Players' Nursery*, by Margaret Storey and Hugh Gillis. Stanford University, Calif.: *Dramatists' Alliance*, 1940, pp. 1-16.
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- See below STANISLAVSKY, Jones.
391. MACKAYE. Batchellor, Joseph Donald. *A Comparative Study of the Contributions of Steele MacKaye and David Belasco to the American Theatre*. 1938. Master's thesis directed by C. Lowell Lees. Minn. Unp.
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392. MACREADY. Downer, Alan S. "Macready's Production of *Macbeth*," QJ, XXXIII (1947), 172-181.
393. West, June Waterfield. *Macready in Rehearsal*. 1945. Master's thesis directed by G. F. Reynolds. Col. Unp. Study of Macready as an innovator in rehearsal-practice, especially in concentration upon ensemble and anticipating modern director's prearrangement of all effects.
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Meyerhold's views of the function of actors, directors and scene designers, and his procedure of preparing productions.

See below STANISLAVSKY, Haskitt.

POEL, see ii: s.v. SHAKESPEARE, Sprague.

395. ROBERTSON. Philhour, Charles W. *The Contribution of T. W. Robertson to Directing*. 1947. Master's thesis. I. Unp. In stage business and in ensemble acting, he used techniques generally attributed to more recent stage-managers and playwrights.
 396. STANISLAVSKY. Haskitt, Harold Oren, Jr. *The Acting and Production Principles of Stanislavsky and Meyerhold*. 1947. Master's thesis directed by Valentine B. Windt. Mich. Unp. Comparison of acting techniques and production objectives.
 397. Gassner, John. "Homage to Stanislavsky," *Tomorrow*, Oct., 1945, pp. 33-35.
 398. Jones, John Frank. *Stanislavsky and Komisarjevsky: Comparison and Contrast*. 1942. Master's thesis directed by William P. Halstead. Mich. Unp.
 399. SMITH. Davis, Hallie Flanagan. "Winifred Smith and Dramatic Production," *Vassar Alumnae Magazine*, Feb., 1947.
 400. WEBSTER. Downer, Alan S. "The Dark Lady of Shubert Alley," *SR*, LIV (1946), 119-138. On Margaret Webster's Shakespearean productions.
 401. WELLES. Downer, Alan S. "Orson [Welles] and the Carpenters," *SR*, LII (1944), 127-136.
- (iv) **Prompt Books and Production Theses**
402. ORIGINAL PLAYS. Bach, Marcus L. *The Mountain*. 1937. Master's production-thesis. I. Unp.
 403. Baker, Paul. *Night Justice* by Daniel Webster Sattler. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 404. Biondo, James A. *Keepers of the House* by Harry Kleiner. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 405. Blankenchip, John E. *Consider Thy Heavens* by Robert Hivnor. 1942. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 406. Bohms, Theodore T. *A Translation and Production Prompt Book of Two German Plays*. 1946. Master's thesis directed by Louis M. Eich. Mich. Unp.
 407. Burnett, Kathleen. *Preview* by Dorothy Sainsbury. 1939. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 408. Caplan, Philip. *Days to Remember* by Severino Montano. 1941. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 409. Carra, Lawrence. *Il Gran Mago (The Great Magician)*. 1937. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp. A *com-media dell'arte* conceived and directed by the producer, with improvisations by the actors.
 410. Chang, Jun-Hsiang. *Once upon a Time* by Lawrence J. Dugan. 1939. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 411. Conrad, Margery Adams. *What's Hecuba to Him?* by Otil L. Guernsey. 1940. Production-thesis (certificate in play production), supervised by Frank McMullan. Y. Unp.
 412. Costello, Robert E., Jr. *Six Hundred Times* by Howard Marshall. 1947. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 413. Cramer, Miriam Anne. *More Love, Brother*. 1945. Master of Fine Arts monograph. Production directed by Nadine Miles. WR. Unp.
 414. Crews, Albert Randall. *Let My People Go*. 1937. Written and produced as a Master's production-thesis under the supervision of Hubert Heffner. N. Unp.
 415. Dorris, Virginia. *That's My Uncle Oskie!* by Oliver Morgan Barres, Jr. 1943. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 416. Douglass, Archibald Grey, Jr. *Then Came June* by William McDowell Stucky. 1941. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 417. Fishburn, Alan. *Coronation* by Zelick Segal. 1937. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 418. Gammon, Everett T. *Outside of Us* by James Andrews. 1939. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 419. Giffin, Herbert. *Look Back on Today* by Eva Wolas. 1943. Master of Fine Arts

- production-thesis supervised by Frank McMullan. Y. Unp.
420. Gunnell, John. *Home Sweet Hollywood* by Thomas Seller. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 421. Gurney, Marguerite. *Calling All Men* by Haig Manoogian. 1942. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 422. Haldane, Don. *Payment in Kind* by Eric Kocher. 1941. Production-thesis (certificate in play production) supervised by Frank McMullan. Y. Unp.
 423. Hampton, Volney. *A Case for the Coroner* by Zelick Segal. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 424. Harvey, Juliette C. *Learning through Doing; the Smith College "Factory Follies."* 1944. Master's production-thesis directed by Hallie Flanagan Davis. SC. Unp.
 425. Hoskwith, Arnold. *Treble Clef* by Herbert Baker. 1941. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 426. Karch, Mildred. *Stage Center* by Dean Goodelle. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 427. Keller, Virginia. *Nursery Rhyme* by Thomas Seller. 1937. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 428. Kubach, Edwin William. *These Are the Times*, one-act play by Marie Reed and Gabriel Levenson; and *The Wedge*, one-act play by Roy Lovely. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 429. Leberfeld, Alfred. *Ben Franklin, Commissioner to France* by Irving Falk. 1947. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 430. Lovett, Louise J. *A Production of "Jungle Lore," an Original Play Adapted to Presentation by High School Students.* 1938. Master's production-thesis directed by Hubert Heffner. N. Unp.
 431. Manley, Iris. *The Lion and the Unicorn* by Daniel Webster Sattler. 1939. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 432. Mealy, Virginia H. *Saint Mac* by John Kneubuhl. 1942. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 433. Minter, Gordon. *The Wheel* by Lawrence J. Dugan. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 434. Nelson, William. *The Glow-Worms* by Robert Taylor. 1942. Production-thesis (certificate in play production) supervised by Frank McMullan. Y. Unp.
 435. Newfield, John. *My Servant Job* by Richard Eastman. 1939. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 436. Norman, Hope. *All's Fair* by Theodore Packard. 1937. Production-thesis (certificate in play production) supervised by Frank McMullan. Y. Unp.
 437. Prettyman, Robert Allison. *Love in Parentheses* by Albert Carriere. 1937. Production-thesis (certificate in play production) supervised by Frank McMullan. Y. Unp.
 438. Robinson, Marie J. *Then It Was Summer* by Albert Johnson. 1944. Master's production-thesis directed by Donald O. Buell. Mich.S.C. Unp.
 439. Sattler, Daniel Webster. *Uncle Harry* by Thomas Job. 1937. Production-thesis (certificate in play production) supervised by Frank McMullan. Y. Unp.
 440. Schlingman, Maxine. *The People Laugh* by Harry Kleiner. 1941. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 441. Snapp, Edwin. *Dust to Earth* by Shirley Graham. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 442. Sparling, Ivan. *Thy Kingdom Come* by James Gunn. 1947. Master's production-thesis directed by Allen Crafton. K. Unp.
 443. Stearns, Elizabeth Winslow. *Immortality Limited* by Thomas Job. 1938. Production-thesis (certificate in play production) supervised by Frank McMullan. Y. Unp.
 444. Stoerker, Lewis W. *Love Is Too Young* by Robert Saffron. 1947. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
 445. Ulmer, Margaret. *Queen Anne* by Stewart Bosley. 1944. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.

446. Weis, Elinor M. *Nice People Marry* by James H. Parke. 1937. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
447. ANDERSON. Newland, Paul. *Joan of Lorraine* by Maxwell Anderson. 1947. Master's production-thesis directed by Everett M. Schreck. OSU. Unp.
448. ANDREYEV. Fleischer, Richard Owen. *He Who Gets Slapped* by Leonid Andreyev. 1941. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
449. Wetherby, Carol. *A Study of Leonid Andreyev and His Symbolic Play, "The Life of Man," with a Production Prompt Book*. 1938. Master's thesis directed by Richard Dunham. WU. Unp.
450. ANONYMOUS. Friend, Dorothy. *Gammer Gurton's Needle*. 1946. Master's production book directed by Donovan Rhynsbarger. Mo. Unp.
451. Howell, Norman Selby. *A Prompt Book of "Gammer Gurton's Needle."* 1938. Master's production-thesis directed by M. L. Daggy. SCW. Unp.
452. Muller, Donald F. *The Circle of Chalk*, an anonymous Chinese play, adapted by Klabund (Alfred Henschke). 1943. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
453. ANSKY. Lewis, Muriel K. *The Dybbuk* by S. Ansky. 1947. Master's production-thesis directed by Joseph Smith. Wis. Unp.
454. Segal, Alexander A. *The Dybbuk* by S. Ansky. 1947. Master's production-thesis. CIT. Unp.
455. AUDEN. Hinkel, Cecil E. *A Production Study and Text of the Auden and Isherwood "The Ascent of F 6."* 1947. Master's production-thesis directed by Walter Kerr. Unp.
456. BARRIE. Smith, Barbara. *A Pre-directional Study of "The Admirable Crichton" with a View toward Staging It in an Amateur Theatre*. 1940. Master's thesis directed by Waldemar Johansen. S. Unp.
457. BARRY. Forbes, Barbara Jane. *Hotel Universe* by Philip Barry. 1947. Master's production-thesis directed by C. H. Nickle. Mich.S.C. Unp.
458. BEHRMAN. Van Kleek, Martha. *The Second Man* by S. N. Behrman. 1944. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
459. BOKER. Rhynsbarger, H. Donovan. *Francesca da Rimini* by George Henry Boker. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
460. BOUCICAULT. Meyer, Virginia A. *Rip Van Winkle, or the Sleep of Twenty Years*. [The Dion Boucicault version as played by Joseph Jefferson.] 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
461. BULWER. Hoover, Earl G. *Richelieu* by Sir Edward Bulwer-Lytton. 1941. Master's production-thesis directed by Vance Morton. I. Unp.
462. CAPEK. Boyd, Sam, Jr. *R.U.R.* by Karel Capek. 1940. Production-thesis for the B.D.A. degree. CIT. Unp.
463. CASELLA. Johnson, Samuel. *Death Takes a Holiday* by Alberto Casella. 1946. Master's production-thesis directed by John H. McDowell. OSU. Unp.
464. CHODOROV. Heberer, Henry Miles. *A Prompt Book for a Production of "Kind Lady."* 1939. Master's thesis directed by Lee Emerson Bassett. S. Unp.
465. COCTEAU. Riemer, Walter. *The Infernal Machine* by Jean Cocteau. 1946. Production-thesis (certificate in play production) supervised by Frank McMullan. Y. Unp.
466. CONGREVE. Kochman, Andrew J. *"The Way of the World": A Production*. 1947. Master's thesis directed by Ronald E. Mitchell. N. Unp. A study of the problems involved in presenting a Restoration comedy of manners on the contemporary stage.
467. DUMAS. Haufe, Lillian Miegel. *Modern Production of Alexandre Dumas fils*. 1943. Master's production-thesis (*La Dame Aux Camélias*) directed by Ronald E. Mitchell. Wis. Unp.
468. EURIPIDES. Gill, Robert S. *Iphigenia in Tauris* by Euripides. 1939. Master's production-thesis. CIT. Unp.
469. MALCOLMSON, Martha Louise. *The Trojan Women* by Euripides. 1942. Master's production-thesis directed by Donovan Rhynsbarger. Mo. Unp.
470. FARQUHAR. Gnau, Margaret. *The Beaux' Stratagem* by George Farquhar. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.

471. FIELDING. Houston, Mary Jane. *A Stylized Production of Fielding's "Tom Thumb the Great."* 1937. Master's production-thesis directed by Garrett H. Leverton. N. Unp.
472. FLAVIN. Jackson, Esther. *Children of the Moon* by Martin Flavin. 1946. Master's production-thesis directed by John H. McDowell. OSU. Unp.
473. GAY. Lowenstein, Irma. *The Beggar's Opera* by John Gay. 1940. Production-thesis (certificate in play production) supervised by Frank McMullan. Y. Unp.
474. Winters, Earle William. *The Beggar's Opera, a New Production Script.* 1947. Master's thesis. D. Unp.
475. GILBERT and SULLIVAN. McLaughlin, Dorothy. *Utopia, Limited, or The Flowers of Progress* by W. S. Gilbert and Arthur Sullivan. 1937. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
476. GOETHE. Buchman, Irving. *Faust* by Goethe. 1947. Master's production-thesis. CIT. Unp.
477. GOLDONI. Leech, William. *The Mistress of the Inn* by Goldoni. 1947. Master's production-thesis. CIT. Unp.
478. Teschan, Walter B. *The Mistress of the Inn* by Goldoni. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
479. GOLDSMITH. Behringer, Clara M. *A Production Prompt Book for "She Stoops to Conquer"* by Oliver Goldsmith. 1944. Master's thesis directed by William P. Halstead. Mich. Unp.
480. Tobin, Patricia Eleanor. *A Production Prompt Book for "She Stoops to Conquer, or The Mistakes of a Night."* 1943. Master's thesis directed by Valentine B. Windt. Mich. Unp.
481. GREEN. Robinson, Emmett. *The House of Connelly.* 1941. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
482. GREENE. Bell, Dorothy. *The Honourable Historie of Friar Bacon and Friar Bungay.* 1937. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
483. HAUPTMANN. Beeken, Arthur H. *A Study of Gerhart Hauptmann's "The Sunken Bell."* Master's production-thesis directed by Ronald E. Mitchell. Wis. Unp.
484. HELLMAN. Beckerman, Bernard. *The Children's Hour* by Lillian Hellman. 1943. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
485. HERNE. Winkler, E. Eldon. *Margaret Fleming* by James A. Herne. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
486. HILTON. Brown, Helen E. *A Production Prompt Book for "Lost Horizon"* by James Hilton. 1947. Master's thesis directed by William P. Halstead. Mich. Unp.
487. HOWARD. Click, Sarah. *The Silver Cord* by Sidney Howard. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
488. Peckham, Mary Cain. *A Production of Sidney Howard's "The Silver Cord."* 1937. Master's production-thesis directed by Garrett H. Leverton. N. Unp.
489. Walsh, Marjorie F. *They Knew What They Wanted* by Sidney Howard. 1947. Master's production-thesis directed by Hubert Heffner. S. Unp.
490. IBSEN. Harned, Julia. *The Wild Duck* by Henrik Ibsen. 1942. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
491. Newmann, Dorothy. *The Master Builder* by Henrik Ibsen. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
492. Nichols, George E., III. *Rosmersholm* by Henrik Ibsen. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
493. Sandberg, Robert Alexis. *A Prompt Book and Production Thesis of Henrik Ibsen's "Ghosts."* 1937. Master's production-thesis directed by M. L. Daggy. SCW. Unp.
494. Tarrant, L. Newell, Jr. *A Production of Henrik Ibsen's "A Doll's House."* 1937. Master's production-thesis directed by Garrett H. Leverton. N. Unp.
495. Young, John W. *Ghosts* by Ibsen. 1946. Master's production-thesis. CIT. Unp.
- ISHERWOOD, see above s.v. AUDEN.
496. JONES. Soans, Jacqueline. *Michael and His Lost Angel* by Henry Arthur Jones. 1941. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.

497. JONSON. Lehr, Wilson. *Epicoene, or The Silent Woman* by Ben Jonson. 1939. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
498. KATAEV. Shain, Carl. *Squaring the Circle* by Valentine Kataev. 1942. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
499. KOTZEBUE. Von Holstein, Elizabeth. *"The Provincials" by Kotzebue; a Translation of "Die deutschen Kleinstädter" by the Producer*. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
500. LENORMAND. Bardwell, Robert. *Time Is a Dream* by Henri Rene Lenormand. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
501. LESSING. Michael, A. E. *Nathan, the Wise* by Gotthold Ephraim Lessing. 1937. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
502. LILLO. Thorndike, Oliver. *The London Merchant* by George Lillo. 1940. Production-thesis (certificate in play production) supervised by Frank McMullan. Y. Unp.
503. MAETERLINCK. Bannister, Robert Lyle. *Maurice Maeterlinck's "The Blue Bird."* A project in lyric theatre. 1947. Master's thesis. D. Unp.
504. Cochran, Samuel V., Jr. *A Study of Maeterlinck in Production*. 1942. Master's production-thesis directed by Ronald E. Mitchell. Wis. Unp.
505. MARLOWE. Corrigan, William. *Edward II* by Christopher Marlowe. 1939. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
506. Griffin, Dorothy Schlotzhauer. *Edward II* by Marlowe. 1947. Master's study and production book directed by Donovan Rhynsburger. Mo. Unp.
507. Rider, Richard L. *"Tamburlaine, the Great" by Christopher Marlowe; an Adaptation of Parts 1 and 2 by the Producer*. 1947. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
508. MAUGHAM. Morehead, H. P. *The Constant Wife* by Somerset Maugham. 1946. Master's production-thesis directed by John H. McDowell. OSU. Unp.
509. MEDIEVAL THEATRE. Thorson, June E. *Medieval Theatre in the Modern Day*. 1947. Master's production-thesis directed by Ronald E. Mitchell. Wis. Unp.
510. MIDDLETON. Kubach, Edwin William. *The Changeling* by Thomas Middleton and William Rowley. 1939. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
511. MILNE. Burbick, William G. *Mr. Pim Passes By* by A. A. Milne. 1947. Master's production-thesis directed by Everett M. Schreck. OSU. Unp.
512. Geiser, Elizabeth Graybill. *Mr. Pim Passes By* by A. A. Milne. 1943. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
513. Parham, Sarah Alden. *Toad of Toad Hall*, a play by A. A. Milne from Kenneth Grahame's *The Wind in the Willows*. 1947. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
514. MOLIÈRE. Challener, Robert. *A Physician in Spite of Himself* by Molière. 1947. Master's production-thesis. CIT. Unp.
515. Denmark, Louis Kirk. *Production of Molière for American Audiences*. Master's production-thesis (*Le Malade Imaginaire*) directed by Ronald E. Mitchell. Wis. Unp.
516. Hartung, Robert. *The School for Husbands* by Molière, as adapted by Arthur Guiterman and Lawrence Langner. 1942. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
517. Patterson, Marquis. *The Miser* by Molière. 1945. Master's production-thesis. CIT. Unp.
518. Thon, Frederick. *The Misanthrope* by Molière. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
519. Troesch, Helen D. *Director's Manuscript for the "Knavery of Scapin."* 1942. Master's thesis. WR. Unp.
520. MOWATT. Hampton, Robert F. *Fashion* by Anna Cora Mowatt. 1937. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
521. NATIVITY PLAYS. Thorsen, John Kehl. *A Project for the Staging of Four Nativity Plays from the English Miracle*

- Cycles*. 1941. Master's thesis directed by Lee Mitchell. N. Unp.
522. O'CASEY. Ross, Annie. *A Production of Sean O'Casey's "Juno and the Paycock."* 1937. Master's production-thesis directed by Garrett H. Leverton. N. Unp.
523. ODETS. Lichtenstein, Mortimer H. *Awake and Sing* by Clifford Odets. 1942. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
524. O'NEILL. Kendall, Robert E. *A Production Record of Eugene O'Neill's "The Great God Brown."* 1948. Master's thesis directed by A. C. Cloetingh. PSC. Unp.
525. Kozelka, Edwin Paul. *A Production of Eugene O'Neill's "Beyond the Horizon."* 1937. Master's production-thesis directed by Garrett H. Leverton. N. Unp.
526. PHILLIPS. Phelps, George Baldwin. *A Production of Stephen Phillips' "Paolo and Francesca."* 1940. Master's production-thesis directed by Theodore Fuchs. N. Unp.
527. PINERO. Crocker, Alice. *Trelawny of the Wells* by Sir Arthur Wing Pinero. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
528. PIRANDELLO. Wenneker, Jerry. *Six Characters in Search of an Author* by Luigi Pirandello. 1942. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
529. PITT. Teeter, Robert Waldron, Jr. *A Production of "Sweeney Todd, the Demon Barber of Fleet Street."* 1937. Master's production-thesis directed by Garrett H. Leverton. N. Unp.
530. PLAUTUS. O'Connell, Richard L., Jr. *"Plautus Potpourri: A Roman Holiday," Adapted by the Producer from the "Mostellaria" of Plautus.* 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
531. RICE. Sarvis, David. *The Adding Machine* by Elmer Rice. 1941. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
532. RIGGS. Russell, William T. *Russet Mantle* by Lynn Riggs. 1946. Master's production-thesis directed by John H. McDowell. OSU. Unp.
533. ROBINSON. McKee, Jane. *The Far-off Hills* by Lennox Robinson. 1944. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
534. ROMAINS. Pickman, Daisy. *Doctor Knock* by Jules Romains, tr. by Harley Granville-Barker. 1941. Production-thesis (certificate in play production) supervised by Frank McMullan. Y. Unp.
535. ROWE. Kerns, Ralph. *The Tragedy of Jane Shore* by Nicholas Rowe. 1947. Master's production-thesis. CIT. Unp.
- ROWLEY, see above s.v. MIDDLETON.
536. SAROYAN. Hertz, Betty Jean. *Afton Water* by William Saroyan. 1943. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
537. SCHNITZLER. Dorlag, Arthur H. *Schnitzler: A Production Study.* 1947. Master's production-thesis directed by Ronald E. Mitchell. Wis. Unp.
538. Vivien, James Hiram. *A Prompt Book and Production Thesis of Arthur Schnitzler's "Light-o'-Love."* 1937. Master's production thesis directed by M. L. Daggy. SCW. Unp.
539. SHADWELL. Hoskwith, Arnold K. *The Squire of Alsatia* by Thomas Shadwell. 1940. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
540. SHAKESPEARE. Bryan, Martin. *A Producing Director's Study of "Henry IV, Part II."* 1943. Master's thesis directed by Vance Morton. I. Unp. A stylized production suitable to this and the other history plays in the same series.
541. Burnett, Kathleen. *The Tempest* by William Shakespeare. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
542. Fee, Mildred Beard. *King John* by Shakespeare. 1945. Master's study and prompt book directed by Donovan Rhynsbarger. Mo. Unp.
543. Goff, L. A. *Director's Manuscript for Shakespeare's "Troilus and Cressida."* 1947. Production thesis directed by Harry Capon. WR. Unp.
544. Okey, Loren LaMont. *A Production Prompt Book for "The Merchant of Venice" by Shakespeare.* 1946. Master's thesis directed by Louis M. Eich. Unp. Mich.
545. Reifsneider, Robert D. *A Production Prompt Book for "The Taming of the Shrew."* 1943. Master's thesis directed by Valentine B. Windt. Mich. Unp.
546. Schnoor, Ruth Louisa. *A Production Prompt Book for "Twelfth Night" by*

- Shakespeare. 1946. Master's thesis directed by Valentine B. Windt. Mich. Unp.
547. Shimmin, Marguerite B. *The Production of "Macbeth," a Modern Tragedy of Dictatorship*. 1943. Master's thesis directed by Richard Dunham. WU. Unp. A teaching experiment.
548. Stier, Bernice M. *Much Ado about Nothing* by William Shakespeare. 1947. Master's production-thesis directed by Walter Kerr. CU. Unp.
549. West, Gladys Elizabeth. *A Prompt Book and Production Thesis of William Shakespeare's "The Winter's Tale."* 1940. Master's production-thesis directed by M. L. Daggy. SCW. Unp.
550. White, Bradford. *King Richard III* by Shakespeare. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
551. Whitworth, Virginia Payne. *A Production Prompt Book for Shakespeare's "Measure for Measure."* 1942. Master's thesis directed by William P. Halstead. Mich. Unp.
552. Wotring, Cecil Jarvis. *A Production Prompt Book for "As You Like It."* 1946. Master's thesis directed by Valentine B. Windt. Mich. Unp.
553. SHAW. Hamilton, Stanley K. *Director's Analysis and Prompt Book of G. B. Shaw's "Androcles and the Lion."* Master's thesis. 1946. PU. Unp.
554. Shaw, Jack J. *Major Barbara* by George Bernard Shaw. 1947. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
555. Ward, Dorothy Hackett. *The Devil's Disciple* by George Bernard Shaw. 1946. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
556. SHERIDAN. Flowers, Max. *The Critic* by Richard Brinsley Sheridan. 1937. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
557. James, Sterling W. *The School for Scandal*. 1947. Master's thesis directed by Paul Baker. BUW. Unp. A comprehensive and detailed production analysis.
558. Motter, Opal E. *A Production Prompt Book for "The Critic."* 1945. Master's thesis directed by Valentine B. Windt. Mich. Unp.
559. SHIRLEY. Vaughan, Koral Ramona. *The Cardinal* by James Shirley. 1937. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
560. SPEWACK. Holland, Norman H. *Boy Meets Girl* by Sam and Bella Spewack. 1942. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
561. STRINDBERG. Clark, Robert. *The Father* by Strindberg. 1947. Master's production-thesis. CIT. Unp.
562. Flanders, Oliver. *The Father* by August Strindberg. 1941. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
563. Harding, George Jasper. *A Prompt Book and Production Thesis of "Comrades."* 1940. Master's production thesis directed by M. L. Daggy. SCW. Unp.
564. THURBER. Bender, Sybil. *The Male Animal* by James Thurber and Elliot Nugent. 1943. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
565. TYLER. Bruhn, Florence M. *The Contrast* by Royall Tyler. 1941. Master's production-thesis directed by Warren M. Lee. SD. Unp.
566. UDALL. Crawford, Clayton D. *Ralph Roister Doister* by Udall. 1938. Master's production-thesis. CIT. Unp.
567. Wenzel, Solveig. *Ralph Roister Doister* by Nicholas Udall. 1938. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
568. VAN DRUTEN. Baum, Eleanor. *The Distaff Side* by John Van Druten. 1947. Master's production-thesis directed by Charles J. McGaw. OSU. Unp.
569. VANE. Obee, Harold B. *Outward Bound* by Sutton Vane. 1946. Master's production-thesis directed by John H. McDowell. OSU. Unp.
570. VEGA. Karch, Mildred A. *Fuente Ovejuna (The Sheep Well)* by Lope de Vega. 1939. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
571. WEBSTER. Breen, Robert Stephen. *A Production of John Webster's "Duchess of Malfi."* 1937. Master's production thesis directed by Garrett H. Leverton. N. Unp.
572. WILDE. Hess, Doris Louise. *A Production Prompt Book of "The Importance of Being Earnest."* 1943. Master's thesis

- directed by Valentine B. Windt. Mich. Unp.
573. WILDER. Haberman, LeRoy D. *The Skin of Our Teeth* by Thornton Wilder. 1947. Master's production-thesis directed by Warren M. Lee. SD. Unp.
574. WILLIAMS. McDonnell, Alice. *Night Must Fall* by Emlyn Williams. 1947. Master's production-thesis directed by Allen Crafton. K. Unp.
575. WINSLOE. Cutler, Elinor. *Girls in Uniform* by Christa Winsloe. 1943. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
576. WYCHERLEY. Heiland, Hugh G. "*The Country Wife*"; *A Director's Prompt-Book*. 1947. Master's thesis directed by Homer N. Abegglen. MU. Unp.
577. WOOD. Suggs, Charles Campbell. *East Lynne* by Mrs. Henry Wood. 1947. Master of Fine Arts production-thesis supervised by Frank McMullan. Y. Unp.
- of the factors involved in the transition from the medieval to the modern theatre.
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593. Hall, W. Adrian. *The Divorce Problem in Modern Drama*. 1939. Master's thesis directed by Robert L. Ramsay. Mo. Unp.
594. Headlee, Cleotis Juanita. *The Closing Scene in Modern Drama*. 1943. Master's thesis directed by Robert L. Ramsay. Mo. Unp.
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598. Lequimener, Georges. *La Jeunesse dans le Théâtre Contemporain*. 1942. Master's thesis directed by Madeleine Guillon. SC. Unp.
599. Magill, Thomas Nelson. *Character in the Drama*. 1941. Doctoral dissertation directed by Henry A. Myers. C. Unp. A definition: character portrayal in dif-

VII DRAMA

(i) General Studies (Forms and Themes, etc.)

578. GENERAL (and MISCELLANEOUS) STUDIES. Bentley, Eric. *The Playwright as Thinker*. New York: Reynal and Hitchcock, 1946.
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580. Brink, Rowland F. *Scenes from Scandinavian, English, and Mid-European Plays*. 1946. Master's thesis. D. Unp.
581. Craig, Hardin. "Recent Literature of the Renaissance," SP, each April, 1942-47. A bibliography.
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583. Detmold, George Ernst. *The Origins of Drama*. 1943. Doctoral dissertation directed by Henry A. Myers. C. Unp. Theatrical instinct, religion, hero-worship, and patriotism as sources of drama.
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 605. Withington, Robert. *Excursions in English Drama*. New York: D. Appleton-Century, 1937.
 606. COMEDY. Dudley, Leonea Barbour. *The Language of Comedy*. 1944. Doctoral dissertation directed by A. M. Drummond. C. Unp. An introductory analysis of the verbal forms of the comic spirit in drama.
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 608. Pack, Roger O. "Errors as Subjects of Comic Mirth," CP, XXX (1938), 405-410.
 609. FARCE. MacMillan, Dougald. "Farce," in *The Dictionary of Literary and Dramatic Criticism*. New York: The Philosophical Library of New York City, 1942.
 610. LIVING NEWSPAPER. Potter, Sally S. *A Study of the Form, History and Influence of The Living Newspaper*. 1947. Master's thesis directed by Hallie Flanagan Davis. SC. Unp.
 611. MEDIEVAL. Coffman, George R. "The Miracle Play: Notes and Queries," *Renaissance Studies in Honor of Hardin Craig*, PQ, XX (1941), 205-211.
 612. ——— "Correction: The Miracle Play: Notes and Queries," PQ, XXI (1942), 249-250.
 613. Harmon, Estelle B. K. *The Origin and Development of Early Liturgical Drama*. 1947. Master's thesis directed by James H. Butler. USC. Unp.
 614. Kernodle, George R. and Portia. "Dramatic Aspects of the Medieval Tournament," SM, IX (1942), 161-172. Tournaments as drama and ritual.
 615. Marshall, Mary. "The Dramatic Tradition Established by the Liturgical Plays," PMLA, LVI, 962-991. A study of the elements carrying over from the medieval church plays to the secular drama.
 616. MELODRAMA. Bradshaw, Frank Hermann. *A Redefinition of Melodrama*. 1942. Master's thesis directed by E. J. West. Col. Unp. Finds sensationalism essential element in older and newer forms.
 617. POETIC DRAMA. Anderson, Robert W. *Uncertain Glory: A Study of the Necessity for a Poetic Drama and an Analysis of the Chief Poetic Dramatists of the Twentieth Century*. 1939. Honors thesis directed by F. G. White. H. Unp.
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 619. Carlson, Genevieve Marguerite. *Modern Poetic Drama*. 1944. Master's thesis directed by A. M. Drummond. C. Unp. An attempt to define that type of poetic drama most relevant to the present and most suitable for production.
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 623. ——— "Poetry in the Contemporary Theatre," *One-Act Play Magazine*, Sept., 1937, pp. 466-470.
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627. PROPAGANDA. Notkin, Ruth. *Propaganda in Contemporary Drama*. 1938. Master's thesis directed by Harold N. Hillebrand. Ill. Unp.
628. Schreck, Everett Morrill. *Drama as a Medium for Propaganda*. 1942. Doctoral dissertation directed by A. M. Drummond. C. Unp. Definitions; aesthetic and practical considerations of propaganda in drama; analysis of representative plays.
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630. Doetch, Sister Mary Celeste. *The Modern Religious Drama*. 1938. Master's thesis directed by Ruth Klein. MUM. Unp.
631. Elliott, Marion Elizabeth. *A Study of Tamburlaine in Romance and Tragedy*. 1942. Master's thesis directed by Henry A. Myers. C. Unp. A consideration of the historical Tamburlaine, Marlowe's *Tamburlaine the Great* and Poe's *Tamerlane* as a means of contrasting the tragic view of life with the romantic view.
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633. Hughes, Leo, and Scouten, A. H. "Some Theatrical Adaptations of a Picturesque Tale," *University of Texas Studies in English*, 1945-46, pp. 98-114. Traces the career of a story from the Italian through two centuries of adaptation and change on the English stage, and through practically every conceivable dramatic form except grand opera.
634. Keaton, Roberta E. *Religious Themes in Modern Drama, 1890-1940*. 1946. Master's thesis directed by Alwin Thaler. Tenn. Unp.
635. Kurtz, Nelda Carolyn. *The Biography Play in Modern Drama*. 1938. Master's thesis directed by C. Lowell Lees. Minn. Unp.
636. Levin, Beatrice S. *Survey of the Jew in the Theatre*. 1947. Master's thesis directed by Ronald E. Mitchell. Wis. Unp. A study of "the self-affirmation of a people through their drama."
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641. Schafer, Lucille Elizabeth. *Contemporary Religious Drama*. 1938. Master's thesis directed by Joseph F. Smith. Wis. Unp. Themes, forms and significance of recent religious plays.
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643. TRAGEDY. Brady, Leo. *An Examination of Five Modern Attempts at Tragedy in the Light of Aristotle's Poetics*. 1942. Master's thesis. CU. Unp.
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 651. Pack, Roger O. "Fate, Chance, and Tragic Error," *AJP*, LX (1939), 350-356.
 652. Pratt, Donovan E. *Tragedy and the Contemporary One-act Play*. 1937. Master's thesis directed by Harold N. Hillebrand. Ill. Unp.
 653. Prior, Moody E. *The Language of Tragedy*. New York. Columbia University Press, 1947. A study of the relationship between the language of verse tragedy and the nature of the form.
 654. Vinograd, Sherma Shalett. *The Tragic Lament and Related Causes of Acquiescence in Tragic Drama*. 1941. Doctoral dissertation directed by Hardin Craig. S. Unp.
 655. WAR. Edwards, Genevieve Frances. *The Theatre at War: 1939-1942*. 1943. Master's thesis directed by Valentine B. Windt. Mich. Unp. Analysis of propaganda of nine war plays.
 656. Gassner, John. "The One-Act Play in the Revolutionary Theatre," in *The One-Act Play Today*, William Kozlenko, ed. New York: Harcourt, Brace and Co., 1938. pp. 245-285.
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 658. Inkster, Marian Fay. *Some Aspects of the Treatment of War in Dramas in English from 1914 to 1943*. 1945. Master's thesis directed by Francis Wolle. Col. Unp. Notes change from glorification of soldier-hero to emphasis on psychological problems of soldier as ordinary person.
 659. Kernodle, George R. "Plays of War and Peace Time," *YR*, Winter, 1941.
 660. Kleckner, Donald Charles. *A Study in War Drama*. 1947. Master's thesis directed by Louis M. Eich. Mich. Unp. How successful plays originated out of 3 major battles (Civil War and 2 World Wars) and how they reflected the public attitude toward war.
 661. Koch, Frederick H. "Theatre Goes to War," *Carolina Playbook*, XVI (1943), 87-90.
 662. Triplett, Eva Belle. *A Study of War Drama from 1915 to 1941*. 1945. Master's thesis directed by Ford H. Curtis. Pitt. Unp.
- (ii) Collections of Plays and Playlists
663. Anderson, Marcia. *Play Quartos from 1594 to 1616: Their Printers, Authors, and Companies*. 1947. Master's thesis. I. Unp.
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 665. Biella, Arnold Peter. *Additions and Corrections to the Bibliography of 19th Century English Drama in the Light of Leigh Hunt's "Examiner" and "Tatler"*. 1941. Master's thesis. I. Unp.
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 667. Carmichael, Herbert Kenn. *The Best Representative Short Plays in the United States*. 1942. Doctoral dissertation directed by C. Lowell Lees. Minn. Unp.
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 669. ——— *The Dramatic Works of Roger Boyle, Earl of Orrery*. 2 vols. Cambridge, Mass.: Harvard Univ. Press, 1937. The first complete, annotated edition of drama by the pioneer of the Restora-

- tion "heroic plays," accompanied by previously unpublished stage designs for his *Mustapha*.
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671. Dodds, John Wendell, and Durham, Willard H., ed. *British and American Plays, 1830-1945*. New York: Oxford University Press, 1947.
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- (iii) **American (including Hawaiian) Drama**
(See also Section XVI, iii.)
- (a) **General (and Miscellaneous) Studies**
690. Bond, Frederick W. *The Direct and Indirect Contribution Which the American Negro Has Made to Drama and the Legitimate Stage, with the Underlying Conditions Responsible*. 1939. Doctoral dissertation. NYU. Unp.
691. Clifford, Dorothy. *American Women Playwrights before 1850*. 1942. Master's thesis directed by Glenn Hughes. UW. Unp.
692. Cover, Lelia Gene. *Americans and the Theatre*. 1946. Master's thesis directed by A. M. Drummond. C. Unp. The representative themes of American drama up to 1870; the social and economic conditions affecting the popularity of these themes.
693. Curvin, Jonathan W. "Realism in Early American Art and Theatre," *QJ*, XXX

- (Dec., 1944), 450-455. Evidence in support of the bias toward realism in American aesthetics.
694. Douglas, Margaret Simpson. *The "Fallen Woman" in American Drama on the American Stage*. 1937. Master's thesis directed by Glenn Hughes. UW. Unp.
 695. Eich, Louis M. "The American Indian Plays," QJ, XXX (1944), 212. A study of *Metamora* and other American Indian plays.
 696. ——— "The Stage Yankee," QJ, XXVII (1941), 16. The Yankee as presented on the stage, from Jonathan Ploughboy in *The Contrast* to Uncle Nat in *Shore Acres*.
 697. Frenz, Horst. "American Drama and World Drama," CE, VI (March, 1945), 319-325. A study of the interchange of plays between Europe and the United States.
 698. Garton, Christiana. *The Portrayal of Negro Character in the American Drama and Novel*. 1942. Master's thesis directed by Francis Wolle. Col. Unp. Shows studies have been confined to lower classes and have overemphasized defeatist concept.
 699. Gassner, John. "Heroism in the American Theatre," *Tomorrow*, May, 1943, pp. 22-25.
 700. ——— "Jefferson and Hamilton in Drama," *Current History*, IV (March, 1943), 88-92.
 701. Hughes, Glenn. "The One-Act Play in the United States," in *The One-Act Play Today*. New York: Harcourt, Brace & Co., 1939.
 702. Hull, Norma Esther. *Some Negro Playwrights*. 1944. Master's thesis. I. Unp.
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 704. James, Henry, Jr. *The American Drama of Proletarian Revolt*. 1942. Master's thesis directed by John W. Dodds. S. Unp.
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 706. Lake, Lucile. *International Marriage in American Drama*. 1937. Master's thesis directed by Glenn Hughes. UW. Unp.
 707. Lawson, Hilda J. *The Negro in American Drama*. 1939. Doctoral dissertation directed by Harold N. Hillebrand. Ill. Unp.
 708. Lundman, Alma Tress. *Humor as Interpreted by the American Audience*. 1937. Master's thesis directed by Andrew T. Weaver. Wis. Unp. Theories of humor illustrated by references to American speeches, readings, plays and movies.
 709. Mangarm, Valerie Beth. *American Attitudes toward War as Reflected in American Drama, 1773-1946*. 1947. Dissertation directed by R. A. Law. Tex. Unp.
 710. Moody, Richard. *Romanticism in American Drama and the Theatre from the Beginning to 1900*. 1942. Doctoral dissertation directed by A. M. Drummond. C. Unp. A comprehensive treatment of romanticism in terms of type-characters and type-plays. Extensive bibliographies.
 711. Newland, Lillian. *The Development of Yankee Character in American Drama*. 1942. Master's thesis directed by Glenn Hughes. UW. Unp.
 712. Poag, Thomas Edward. *The Negro in Drama and the Theatre*. 1943. Doctoral dissertation directed by A. M. Drummond. C. Unp. An historical study from the beginnings of drama to the rise of college and community theatres.
 713. Stubbins, Irene. *The Development of the Comic Spirit in American Drama from "The Contrast" to "The New York Idea"*. 1941. Master's thesis directed by Ronald E. Mitchell. Wis. Unp.
 714. Tillson, Merl William. *The Stage Yankee, A Type Character in the American Theatre*. 1947. Master's thesis. D. Unp.
 715. Von Tornow, Georgiana Josephine. *The Heroine in American Drama and Theatre to the Civil War and Her Relation to "Life" and the Novels of the Times*. 1945. Doctoral dissertation directed by A. M. Drummond. C. Unp.
 716. Wheeler, Sanford Giles. *Plays on Civil War Themes*. 1942. Master's thesis directed by A. M. Drummond. C. Unp. An analysis of 14 plays from *Uncle Tom's Cabin* to *Abe Lincoln in Illinois*. See VII, iv, a: s.v. Scheinman
 717. FOLK DRAMA. Boomslicer, Paul Colgan. See d: s.v. THOMAS.
 718. Charles, Lucile H. "Growing Up Through Drama," *Journal of American Folklore*, LIX (July-Sept., 1946), 247-262. An abstract of doctoral dissertation: *Grow-*

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719. Green, Paul. "The Dramatic South," *Carolina Playbook*, XII (1939), 21-22.
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721. Jurgensen, Kai. "American Folk-plays," *DM*, May, 1947.
722. ——— "What is a Folk-play?" *DM*, April, 1947.
- Kamarck, Edward. See XIV, ii: *s.v.* SPECIFIC PROBLEMS.
723. Koch, Frederick H. "Canadian Indian Folk Drama," *Carolina Playbook*, XII (1939), 108.
724. ——— "The Carolina Folk Plays," *Carolina Playbook*, XIV (1941), 70-71.
725. ——— "Folk Drama Defined," *Carolina Playbook*, XII (1939), 67-69.
726. ——— "A Gullah Negro Drama," *Southern Literary Messenger*, II, No. 4 (1940), 236-237.
727. ——— "Negro Ritual Drama," *Carolina Playbook*, XI (1938), 506.
728. ——— "Okanagan Folk-Play," *Carolina Playbook*, XIII (1940), 154.
729. Lewis, Bertha Nancy. *The Growth of Folk Drama in the United States*. 1939. Master's thesis directed by Gertrude E. Johnson. Wis. Unp. The folk play defined, illustrated and evaluated.
730. MacGowan, Mary Lou. *Sunlight and Hours: A Brief Survey of Folk Drama Elements in the Pulitzer Prize Plays*. 1946. Master's thesis directed by Robert B. Sharpe. NC. Unp.
731. Nelson, A. Ellen. *An Evaluation of American Folk Play Material*. Master's thesis directed by C. E. Lyon and Warren M. Lee. SD. Unp. Limited survey of American folk drama sources.
732. Peery, William. "American Folk Drama Comes of Age," *American Scholar*, XI (April, 1942), 149-157. A critical evaluation of the contribution of the Carolina Playmakers to American drama and theatre.
733. Rohrbough, Clara D. *Dramatizable Events in the Folk-Life of Early Texas*. 1941. Master's thesis directed by J. Frank Dobie. Tex. Unp.
734. Toalson, Margaret Ruth. *American Regionalistic Drama: A Survey of Regions and Methods*. 1947. Master's thesis directed by Robert L. Ramsay. Mo. Unp.
- (b) 18th Century.
735. PLAYS AND PLAYWRIGHTS. Dusenbury, Winifred L. *A Study of the Sources of Thomas Godfrey's "The Prince of Parthia"*. 1940. Master's thesis. Me. Unp.
736. Nethercot, Arthur H. "The Dramatic Background of Royall Tyler's *The Contrast*," *AL*, XII (Jan., 1941), 435-446. Proof that the author of the "first professional American comedy" was not ignorant of plays and the theatre, as has been believed.
- (c) 19th Century (to 1890)
737. GENERAL STUDIES. Foster, Edith Marjorie. *American Life and Characters as Represented in Original Native Drama from 1870 to 1890*. 1946. Master's thesis directed by Francis Wolle. Col. Unp. Shows growing reflection of political and social life and development of realism.
738. Jacobson, Margery Elizabeth. *The American Stage Negro from 1850 to 1870*. 1946. Master's thesis directed by Robert Gale Noyes. BU. Unp. Assigns the emergence of the Negro as a stage character to the influence of *Uncle Tom's Cabin*.
739. Lord, Betty. *A Study of the Life and Writings of Emily Dickinson in Preparation for a Dramatization of Her Life*. 1946. Master's thesis directed by Hallie Flanagan Davis. SC. Unp.
740. Thompson, David William. *William Dean Howells and Henry James: The Rise of Realism in American Drama and Theatre*. 1947. Doctoral dissertation directed by A. M. Drummond. C. Unp. A detailed analysis of the authors' dramatic criticism and plays from 1870 to 1890.
741. BIRD. Smith, Frank Lloyd. *Robert Montgomery Bird and His Place in the American Drama*. 1940. Master's thesis. I. Unp.
742. BOUCICAULT. Crouch, Jack Herbert. *Dion Boucicault in the American Theatre*. 1941. Master's thesis directed by A. M. Drummond. C. Unp. The influence of Boucicault on the American theatre.

743. Folland, Harold F. *The Plays of Dion Boucicault*. 1940. Doctoral dissertation directed by John Tucker Murray. H. Unp. Analyzes some of the devices that helped make this prolific playwright so successful.
744. Gray, Robert Simpson. *Dion Boucicault and His Contribution to American Drama*. 1938. Master's thesis directed by Glenn Hughes. UW. Unp.
745. CAMPBELL. Frenz, Horst. "Bartley Campbell's *My Partner in Berlin*," GQ, Jan., 1944, pp. 32-35. One of the first productions of an American play in Germany.
746. HARRIGAN. Jenkins, Helen. *The Contribution of Edward Harrigan to the American Drama, with Special Emphasis on the Irish Type*. 1938. Master's thesis directed by Glenn Hughes. UW. Unp.
747. HOWELLS. Williams, Arthur Robert. *A Study of the Parlor Farces of William Dean Howells in Terms of His Criticism*. 1946. Master's thesis directed by H. W. Thompson. C. Unp.
See above *s.v.* GENERAL STUDIES, Thompson.
748. HERNE. Carr, Marie Bernice. *A Consideration of the Realism in the Plays of James A. Herne*. 1943. Master's thesis directed by Hubert Heffner. S. Unp.
749. Nethercot, Arthur H., and Bucks, Dorothy S. "Ibsen and Herne's *Margaret Fleming*: A Study of the Early Ibsen Movement in America," AL, XVII (Jan., 1946), 311-333. A discussion of the influence of Ibsen on Herne, a reconstruction of the original version of *Margaret Fleming*, and an account of the attempt to establish an "independent theatre" in America.
750. Nethercot, Arthur H. "A Reply to Professor Quinn," *ibid.*, XIX (May, 1947), 177-180. A defense of the above article.
JAMES, HENRY. See above *s.v.* GENERAL STUDIES, Thompson.
751. JUDAH. Van Lennep, William B. "John Adams to a Young Playwright," *Harvard Library Bulletin*, I (1947), 117-118. Annotates a previously unpublished letter written in 1822 to Samuel Judah, in which Adams severely criticizes the young author's Gothic melodrama, *Odofriede, the Outcast*.
752. MACKAYE, STEELE. Eaker, Susan. *Steele and Percy MacKaye: Their Theories and Practice in the Theatre*. 1940. Master's thesis directed by A. M. Drummond. C. Unp. A critical discussion primarily of Steele MacKaye's dramatic works, theatre inventions and theories of the theatre.
753. PAYNE. Blakely, Sidney Hornor. *John Howard Payne, Dramatic Craftsman*. 1947. Doctoral dissertation directed by G. L. Paine. NC. Unp.
754. RIP VAN WINKLE. McRae, John William. *Rip Van Winkle*. 1941. Master's thesis directed by Glenn Hughes. UW. Unp.
755. TAYLOR. Krumpelman, John T. "The Genesis of Bayard Taylor's Translation of Goethe's *Faust*," JEGP, XLII (1943), 551-563.
756. WOODWORTH. Burrows, Robert Barker. *The Plays of Samuel Woodworth and their Contribution to the Development of a Native American Drama*. 1940. Master's thesis directed by Glenn Hughes. UW. Unp.
(d) Recent and Contemporary (since 1890)
757. GENERAL. Abegglen, Homer N. *Theatrical Satire on the American Business Man from 1900 to 1940*. 1944. Doctoral Monograph. WR. Unp.
758. Andrews, Mary Lee. *Modern Drama in America, (1900-1942)*. 1942. Doctoral dissertation directed by Walter H. Barnes. NYU. Unp. An historical study.
759. Becker, Honora Elizabeth. *Trends in American Drama, 1926-1936*. 1938. Master's thesis directed by Francis Wolle. Col. Unp. Discovers continuation of earlier types.
760. Becker, Zelma B. *The Treatment of War in Recent and Contemporary Drama*. 1937. Master's thesis directed by Henry A. Myers. C. Unp. A study of plays published or produced in the United States for the past fifty years.
761. Bucks, Dorothy S. *The American Drama of Ideas from 1890 to 1929*. 1944. Doctoral dissertation directed by Arthur H. Nethercot. N. Unp. Summarized in *Summaries of Doctoral Dissertations*, Northwestern University, XII.
762. Davis, Joe L. "Recent American Drama and National Sanity," *Mich. Alumni Quart. Rev.*, XLVI (1940), 341-349.
763. Drake, Francis. *A Study of Exposition in American Drama from 1900 to the Pre-*

- sent. 1939. Master's thesis directed by C. Lowell Lees. Minn. Unp.
764. Fowler, Frank Charles. *Modern American Dramatization*. 1947. Doctoral dissertation. Teachers College. CUNY. Unp. An analysis of short stories and books which have been made into plays since 1920.
765. Friederich, Willard J. *Evidences of Religion and Ethics in Post-War American Drama*. 1939. Master's thesis. Ill. Unp. A study of modern religion and ethics in about 150 plays written in America from 1918 to 1938.
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767. Gassner, John. Preface to *American Playwrights, 1918-1938* by Eleanor Flexner. New York: Simon and Schuster, 1938.
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769. Hartke, Gilbert Vincent. *An Examination of the Element of Conflict in Contemporary American Tragedy with Ethical Connotations*. 1938. Master's thesis. CU. Unp.
770. Henigan, George Francis. *A Study of Propaganda in the American Theatre from 1930 to 1940*. 1940. Master's thesis directed by Ronald E. Mitchell. Wis. Unp.
771. Hubbard, Jean G. *Realism or Expressionism*. 1946. Master's thesis directed by Louis M. Eich. Mich. Unp. A contrast between the periods of realism and expressionism in American drama, featuring O'Neill's *Beyond the Horizon* and *The Great God Brown*.
772. Jordan, Glenn R. *A Study of the Popularity of Detective Drama Produced on the New York Stage from 1899 to 1936*. 1938. Master's thesis directed by C. Lowell Lees. Minn. Unp.
773. Kernodle, George R. "The Public Was Right," TA, XXI (April, 1947), 66-69. *Abie's Irish Rose*, *Tobacco Road*, and *Life with Father* as popular mythology.
774. Krutch, Joseph Wood. *The American Drama Since 1918*. New York: Random House, 1939. A critical and historical survey.
775. Myer, Margaret B. *The Attitudes toward the Negro as Reflected by the American Drama of this Century*. 1937. Master's thesis directed by C. Lowell Lees. Wis. Unp. The presentation in the drama of the Negro as a person, an intellectual and emotional being, and as a member of society.
776. Newell, Grace Margaret. *The Treatment of Social Issues in American Comedy, 1920-1942*. 1947. Doctoral dissertation directed by Walter B. Scott. N. Unp.
777. Norvelle, Lee. "Survey of American Drama from 1920 to 1940," National Broadcasting Company: *Great Plays Drama Guide*, 1940-1941, pp. 113-123. An analysis of the important plays for attitudes toward home, religion, government, economics.
778. Ross, George Walter. *War Plays in the American Theatre from 1939 to 1946*. 1946. Master's thesis directed by Glenn Hughes. UW. Unp.
779. Shackel, Mary Leith. *A Study of the Popularity and Technique of the Love and Courtship Themes in Plays Produced on Broadway between 1919 and 1940*. 1942. Master's thesis directed by C. Lowell Lees. Minn. Unp.
780. Taylor, Dwight D., Jr. *American War Plays Written Since 1918*. 1941. Honors thesis directed by B. P. Millar. H. Unp. Summarizes changing attitudes towards war in almost fifty plays.
781. Teich, Victor. *Recent Left-Wing Drama*. 1938. Master's thesis. I. Unp.
782. ANDERSON, Artz, Lloyd C. *An Aristotelian Critique of Maxwell Anderson's Drama*. 1946. Master's thesis directed by Marvin T. Herrick. Ill. Unp.
783. Copithorne, William L. *Maxwell Anderson*. 1938. Honors thesis directed by Howard Mumford Jones. H. Unp. A general survey of Anderson's development as a playwright.
784. Fagin, N. Bryllion. "Maxwell Anderson," NL, XXIV (Nov. 1, 1941).
785. Frenz, Horst. *The Contributions of Maxwell Anderson to the American Drama*. 1941. Master's thesis directed by Harold N. Hillebrand. Ill. Unp.
786. — and Steiner, Pauline. "Anderson and Stalling's *What Price Glory?* and Carl Zuckmayer's *Rivalen*," GQ, Nov., 1947, pp. 239-251. A comparison of the German adaptation of *What Price Glory?* with its original.

787. Fuson, Richard Elwyn. *A Critical Study of Maxwell Anderson*. 1940. Master's thesis. I. Unp.
788. Gilbert, Vedder Morris. *Maxwell Anderson, His Interpretation of Tragedy in Six Poetical Dramas*. 1938. Master's thesis directed by Henry A. Myers. C. Unp.
789. McNiven, Kathleen Elizabeth. *Idealism in the Plays of Maxwell Anderson*. 1943. Master's thesis directed by Henry A. Myers. C. Unp. An attempt to discover how the playwright's art has been influenced by his idealism.
790. Mitchell, Albert Orton. *A Study of Irony in the Plays of Maxwell Anderson*. 1939. Doctoral dissertation directed by Philo M. Buck, Jr. Wis. Unp. Irony defined and applied to the plays of a contemporary dramatist.
791. Mordoff, Helen Lee. *Dramatic Theories of Maxwell Anderson*. 1942. Master's thesis directed by Henry A. Myers. C. Unp. Anderson's plays measured by his stated theory.
792. Pinckney, Elizabeth R. *The Theme of War in the Plays of Maxwell Anderson*. 1947. Master's thesis directed by Robert B. Sharpe. NC. Unp.
793. Sandoe, James S. "The Case for Maxwell Anderson," *Colorado College Pub.*, Gen. Ser. 226 (April, 1940), 73-82. Eulogy of Anderson as major American dramatist of the time.
794. ——— "Maxwell Anderson: A Bibliographical Gambit," *Stanford Writers, 1891-1941*. Stanford Univ. Dramatists' Alliance, 1941, pp. 4-23.
795. Seabury, Lorna G. *The Use of Imagery in the Plays of Maxwell Anderson*. 1937. Master's thesis directed by Gertrude E. Johnson. Wis. Unp. An interpreter's analysis of sense and subject-matter imagery in Anderson's poetic drama.
796. Sloca, Charles. *Maxwell Anderson: A Study of Growth*. 1946. Master's thesis directed by H. W. Thompson. C. Unp. An effort to observe Anderson's reflections upon life and to measure the growth of his thinking.
797. Stanley, Aurora M. *Maxwell Anderson as an Historical Dramatist*. 1941. Master's thesis directed by G. L. Joughin. Tex. Unp.
798. Wargelin, Sylvia. *The Contributions of Maxwell Anderson to Modern Drama*. 1941. Master's thesis directed by Louis M. Eich. Mich. Unp.
See VII, i: s.v. THEMES, Story; also VII, i: s.v. GEN. and MISC. STUDIES, Hewitt.
799. BELASCO. Conger, N. B. *David Belasco: Playwright of the American Theatre*. 1946. Master's essay. CUNY. Unp.
See above: s.v. MACKAYE; also VI, iii.
CONKLE. See VII, i: s.v. THEMES, McCall.
800. DE MILLE. Waler, Catherine. *William De Mille's Contribution to American Drama as a Commercial Playwright*. 1939. Master's thesis directed by Glenn Hughes. UW. Unp.
801. FITCH. Hamar, Clifford Eugene. *Complication in the Plots of Clyde Fitch*. 1944. Master's thesis directed by Hubert Heffner. S. Unp.
802. Masters, Robert William. *Clyde Fitch: A Playwright of His Time*. 1943. Doctoral dissertation directed by Walter B. Scott. N. Unp.
803. Ryan, Catherine Patricia. *Clyde Fitch, the First Cosmopolitan in American Drama*. 1938. Master's thesis directed by Glenn Hughes. UW. Unp.
804. GILLETTE. Cartwright, Marjorie Eleanor. *The Contributions of William Gillette to Realism in American Drama*. 1937. Master's thesis directed by Glenn Hughes. UW. Unp.
805. GREEN. McHenry, Winnie Genevieve. *Paul Green, Dramatist of the South*. 1940. Master's thesis directed by Ronald E. Mitchell. Wis. Unp. A study of Green as man, playwright, and interpreter of the South.
806. HOWARD. Hanson, Frank Burton. *A Study of the Act-Endings in Sidney Howard's Plays*. 1946. Master's thesis directed by Robert B. Sharpe. NC. Unp.
807. Stutsman, Gertrude. *Sidney Howard, Playwright and Personality*. 1947. Master's thesis directed by Glenn Hughes. UW. Unp.
LAWSON. See below s.v. ODETS, Wilson.
808. MACKAYE, PERCY. Lockwood, Ruth Byrne. *Percy MacKaye, American Playwright and Dramatic Theorist*. 1940. Master's thesis directed by Glenn Hughes. UW. Unp.
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809. MOODY. Dilworth, Mary L. *William Vaughn Moody and the Movement for Poetic Drama in America*. 1943. Doc-

- toral dissertation directed by Harold N. Hillebrand. Ill. Unp.
810. Stuhr, Robert Lewis. *The Revival of Poetic Drama in America 1900-1913: A Study of William Vaughn Moody and His Friends*. 1940. Master's thesis. I. Unp.
811. ODETS. Carroll, R. P. *Clifford Odets, Radical Playwright: the Criticism of His Plays*. 1944. Master's essay. CUNY. Unp.
- 811a. Costantino, Josephine Marie. *A Study of Conflict in Five Plays of Clifford Odets*. 1940. Master's thesis directed by Henry A. Myers. C. Unp. A discussion of Odets's work in terms of conflict exemplified in class action and the individual's relationship to it.
- See VII, iv, g: s.v. O'CASEY, Childs.
812. Ross, Irwin. *Clifford Odets: A Study in the Plotless Drama*. 1940. Honors thesis directed by David Worcester. H. Unp. Formally analyzes Odets' plays.
813. Wilson, William T. *Clifford Odets, John Howard Lawson, and Elmer Rice in The Drama of Social Protest*. 1940. Master's thesis directed by Harold N. Hillebrand. Ill. Unp.
814. O'NEILL. Azzarito, Bettina. *Tragic Values in Eugene O'Neill's Plays*. 1943. Master's thesis directed by A. M. Drummond. C. Unp. O'Neill's tragic concepts measured by those in Greek plays.
815. Batt, William L. "Strange Interlude": *A Case Study*. 1938. Honors thesis directed by P. A. Smith. H. Unp. A critical analysis of O'Neill's play.
816. Colones, Mary Tom. *Symbolism and the Use of Masks in "The Great God Brown"*. 1946. Master's thesis directed by Robert B. Sharpe. NC. Unp.
817. Cunningham, John M. *Eugene O'Neill*. 1938. Honors thesis directed by Knox Chandler. H. Unp. An analysis of O'Neill's work.
818. Donaldson, Alice Valentine. *The Women Characters in the Plays of Eugene O'Neill*. 1944. Master's thesis directed by Hubert Heffner. S. Unp.
819. Frenz, Horst. "Eugene O'Neill in France," BA, XVIII (Spring, 1944), 140-141. An account of O'Neill's reputation in France.
820. ——— "Eugene O'Neill in Russia," *Poet Lore*, XLIX (Autumn, 1943), 242-247.
- A study of the productions of O'Neill's plays in Kamerny Theatre in Moscow.
821. ——— "Eugene O'Neill on the London Stage," *Queen's Q*, LIV (Summer, 1947), 223-230. The reception of O'Neill's plays in London.
822. ——— "Eugene O'Neill's Plays Printed Abroad," GE, V (March, 1944), 340-341. A note on foreign O'Neill editions.
823. ——— "O'Neill Collections I Have Seen," *Ind. Q. for Bookmen*, I (Jan., 1945), 27-34. Description of O'Neill collections in New York Public Library and at Harvard and of rare items in other libraries and in private hands.
824. Giles, Eleanore R. *Rebellion in the Plays of Eugene O'Neill*. 1938. Master's thesis directed by Robert F. Almy. MU. Unp.
825. Hailauer, John. *Exposition in Terms of Climax in O'Neill's Tragedies*. 1941. Master's thesis directed by William Timmons. OSU. Unp.
826. Haln, Vera T. *The Plays of Eugene O'Neill: A Psychological Analysis*. 1939. Doctoral dissertation directed by Earl Uhler. LSU. Unp. An analysis of character from the psychological point of view.
827. Hendricks, Richard. *Eugene O'Neill and the Psychological Drama*. 1939. Master's thesis directed by Eugene Baker. MD. Unp.
828. Klein, Arthur. *A Study of Eugene O'Neill's Early Plays*. 1940. Master's thesis directed by Louis M. Eich. Mich. Unp.
829. Krutch, Joseph Wood. "Eugene O'Neill's Tragic Sense," *The American Scholar*, Summer, 1947.
830. Mayer, Lyle Vernon. *Methods Used to Achieve Climax in the Plays of Eugene O'Neill*. 1944. Master's thesis directed by Hubert Heffner. S. Unp.
831. McMurrey, Pauline. *Eugene O'Neill, a Contemporary Master of Situation and Character*. 1942. Master's thesis directed by Louis M. Eich. Mich. Unp.
832. Rhodes, Raymond Hayden. *Influence of Greek Tragedy upon Eugene O'Neill*. 1939. Master's thesis directed by Hardin Craig. S. Unp.
833. Straughn, Laurlene. *The Stage of Eugene O'Neill*. 1943. Master's thesis directed by Thomas R. Mather. Boston U. Unp.
834. Underwood, Nannie P. *Plot-Structure in Certain Plays of Eugene O'Neill*. Mas-

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835. Wilson, Ruth Case. *A Study of the Characters in the Plays of Eugene O'Neill*. 1938. Master's thesis directed by Francis Wolle. Col. Unp.

See VII, i: s.v. GEN. and MISC. STUDIES, Hewitt.

836. RICE. Berolzheimer, Hobart F. *Expressionistic Characterization in the Plays of Elmer Rice*. 1943. Master's thesis directed by Marvin T. Herrick. Ill. Unp.

See above s.v. ODETS, Wilson.

837. SAROYAN. Dolman, John, Jr. "Jim Dandy, Pioneer," QJ, XXX (Feb., 1944). 71-75.

838. SHELDON. Bailey, Sarah Elizabeth. *Edward Sheldon's Influence on American Drama*. 1938. Master's thesis directed by Glenn Hughes. UW. Unp.

839. SHERWOOD. Gassner, John. "Robert Emmet Sherwood, an Atlantic Portrait," *Atlantic Monthly*, CLXIX (Jan., 1942), 26-33.

840. Ludden, Allen E. *The Dramatic Development of Robert Sherwood*. 1941. Master's thesis directed by H. H. Ransom, Jr. Tex. Unp.

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841. THOMAS. Boomsliter, Paul Colgan. *The Use of Regional Materials in the Plays of Augustus Thomas*. 1938. Master's thesis. I. Unp.

842. Edwards, Ardy Eleanor. *Augustus Thomas and His Place in American Drama*. 1940. Master's thesis directed by Glenn Hughes. UW. Unp.

843. WALTER. Gilmore, James Joseph. *The Contributions of Eugene Walter to American Drama*. 1939. Master's thesis directed by Glenn Hughes. UW. Unp.

844. WILDER. Ajemian, Zabel Marie. *Thornton Wilder's Use of Realism in "Our Town" and "The Skin of Our Teeth"*. 1946. Master's thesis directed by Samuel Selden and Robert B. Sharpe. NC. Unp.

845. Redfern, Richard Kenneth. *Thornton Wilder: A Critical Estimate*. 1947. Master's thesis directed by Henry A. Myers. C. Unp. An investigation of the artistic expression of Wilder's humane point of view. Check list of writings.

846. WOLFE. Henderson, Archibald. "Thom-

as Wolfe, Play Maker," *Carolina Playbook*, XVI (1943), 27-33.

847. Koch, Frederick H. "Thomas Wolfe, Playmaker," *Carolina Playbook*, XI (1938), 65-69.

(iv) British (including Irish and Scotch) Drama

(a) Miscellaneous Studies

848. Moran, Kathryn. *The Stage Irishman*. 1939. Master's thesis directed by Robert B. Sharpe. NC. Unp.

849. Scheinman, Walter Witcover. *Copyright Influences on British and American Drama*. 1947. Master's thesis directed by A. M. Drummond. C. Unp. An historical study of the copyright in England and America.

(b) Early Drama to 1550

850. GENERAL and MISCELLANEOUS STUDIES. Carter, Albert H. "Harbage's Annals of English Drama, 975-1700," MP, XL (1942), 201-212. Numerous notes on the history of early English drama used as a critique of Harbage's method.

851. Crowell, Jane. *A Study of the Later Plantagenet Rule (1272-1399) as Material for English Drama*. 1947. Master's thesis directed by Hilda M. Fife. Me. Unp.

852. Johnson, S. F. *Early Elizabethan Tragedies of the Inns of Court*. 1947. Doctoral dissertation directed by Hyder E. Rollins and Harry T. Levin. H. Unp. A detailed historical and critical study of the first formal dramatic tragedies in English.

853. Kernodle, George R. "England's Religious-Drama Movement," CE, I (Feb., 1940), 414-426. A summary of plays and methods.

854. Miller, Edwin Shepard. *Medieval Biblical and Ritualistic Elements in English Drama 1497-1562*. 1943. Doctoral dissertation directed by G. R. Coffman. N. Unp.

855. Robbins, Edwin W. *The Drama in England during the Reign of Edward VI*. 1941. Master's thesis directed by Thomas W. Baldwin. Ill. Unp.

856. Ryan, Harold F., S. J. *Heroic Play Elements in Earlier English Drama*. 1944. Doctoral dissertation directed by Leo Kirschbaum. SLU. Unp.

857. Stayton, Esther. *King John in Early English Drama*. 1937. Master's thesis di-

- rected by the Department of English. UO. Unp.
858. Whiting, B. J. *Proverbs in the Earlier English Drama*. Cambridge: The Harvard University Press, 1938. A study of proverbs and sententiae in medieval and sixteenth century English drama; well indexed.
859. Withington, Robert. "The Biblical Drama in England," in *The Bible and Its Literary Associations*. New York, Cincinnati: The Abingdon Press, 1937, pp. 341-362.
860. EXETER CHRIST. Cremer, Andrew J., S. M. *A Study of the Substantives in the Exeter Christ*. 1945. Master's thesis directed by Frank Sullivan. SLU. Unp.
861. HEYWOOD, JOHN. Whiting, B. J. "A Dramatic Clyster," *Bulletin of the History of Medicine*, XVI (1944), 511-513. Heywood's *Four PP* throws new light on the history of the enema in the sixteenth century.
862. Withington, Robert. "Paronomasia in John Heywood's Plays," *Smith College Studies in Modern Languages*, XXI, 1-4 (Oct., 1939), 221-239.
See VII, iv, c: *S.V. SHAKESPEARE*, Elton.
863. SECUNDA PASTORUM. Benoit-Smullyan, Mary Louise. *Principles of Comedy in the Towneley "Secunda Pastorum"*. 1942. Master's essay directed by Lane Cooper. C. Unp. An analysis based on Mr. Cooper's *An Aristotelian Theory of Comedy*.
864. Withington, Robert. "'Thre Brefes to a Long,'" *MLN*, LVIII, 2 (Feb., 1943), 115-116. A comment on the *Secunda Pastorum*.
865. YORK. Reese, Jesse Byer. *The York Plays and the Alliterative Tradition*. 1946. Doctoral dissertation directed by G. R. Coffman. NC. Unp.
(c) Elizabethan and Stuart (1550-1642)
866. GENERAL (and MISCELLANEOUS) STUDIES. Adams, Henry H. *Origin and Development of Domestic Tragedy in England*. 1942. Doctoral dissertation. CUNY. Unp.
867. Blackburn, Lois L. *The Outdoor Sports of a Sixteenth-Century Gentleman as Reflected in the Drama, 1520-1568*. 1938. Master's thesis directed by Erma Gill. Tex. Unp.
868. Blistein, Elmer Milton. *Conceptions of Fate in Elizabethan Tragedy*. 1946. Master's thesis directed by William T. Hastings. BU. Unp. An analysis of the concept of Fate in the classical and medieval background, and specifically in the school of Kyd, in Marlowe, and in Shakespeare.
869. Bonneville, Sister M. Charlotta, F.S.P.A. *The Catholic Church in Jacobean Drama*. 1939. Doctoral dissertation directed by H. Marshall McLuhan. SLU. Unp.
870. Boughner, Daniel Cliness. *The Braggart Soldier in English Drama, 1580-1616*. 1938. Doctoral dissertation directed by R. H. Ball. P. Unp.
871. Bowers, Fredson T. *Elizabethan Revenge Tragedy, 1587-1642*. Princeton, N. J.: Princeton Univ. Press, 1940.
872. ———. "The Audience and the Poisoners of Elizabethan Tragedy," *JEGP*, XXXVI (1937), 491-504.
873. Casterline, Winifred Louise. *An Introduction to the London Bourgeois Drama, 1604-5*. 1945. Honors thesis directed by the Department of English. UO. Unp.
874. Cawley, R. R. *The Voyagers in Elizabethan Drama*. Oxford: Oxford Univ. Press, 1938.
875. Clarke, Constance M. *A Comparison of the Academic and Professional Elizabethan Concepts of Tragedy and Comedy*. 1945. Master's thesis directed by Esther C. Dunn. SC. Unp.
876. Cranfill, Thomas M. *Barnaby Rich's "Farewell" and the Drama*. 1944. Doctoral dissertation directed by Hyder E. Rollins. H. Unp. Points out the dramatic characteristics of Rich's narratives and their use as plot elements in various Elizabethan plays.
877. Davis, Joe L. "The Case for Comedy in Caroline Theatrical Apologetics," *PMLA*, LVIII (1943), 353-371.
878. Davis, Nuel P. *Holidays in Elizabethan and Jacobean Drama*. Master's thesis directed by Erma Gill. Tex. Unp.
879. Duffy, Philip H. *The Theory and Practice of Medicine in Elizabethan England as Illustrated by Certain Dramatic Texts*. 1942. Doctoral dissertation directed by B. J. Whiting. H. Unp. Examines references to medicine in numerous plays from Lyly to Shirley.
880. Fisher, Martha L. *Cleopatra in Three English Dramas*. 1941. Master's thesis directed by R. A. Law. Tex. Unp.

881. Fryxell, Burton L. *Ghosts and Witches in Elizabethan Tragedy, 1560-1625*. 1937. Doctoral dissertation. Wis. Unp. A study of the supernatural in Shakespeare, his predecessors, contemporaries, and successors.
882. Gorrell, Robert Mark. *The Popular Drama in England, 1500-1642*. 1939. Doctoral dissertation directed by R. C. Bald. C. Unp. The development of those dramas played in the Curtain, Red Bull, and Fortune playhouses.
883. Graham, Hermine Zwack. *The Revenge Tragedy in Elizabethan Drama*. 1939. Master's thesis directed by the Department of English. UO. Unp.
884. Griffin, William James. *Tudor Control of Press and Stage*. Doctoral dissertation. I. Unp.
885. Hagen, Ruth R. *A Study of the Play within the Play of Certain Elizabethan Dramas*. Master's thesis directed by R. A. Law. Tex. Unp.
886. Harelson, Helen I. *Sidelights on the Life of Woman in Five Elizabethan Dramas*. Master's thesis directed by R. A. Law. Tex. Unp.
887. Hastings, Wm. T. "The Fourth Forger: A Supplemental Minority Report," SAB, XIV (Oct., 1939), 248-251. Brief notations of errors and omissions in John Mair's account of the Ireland forgeries.
888. Howell, James. *The Rogue in English Comedy to 1642*. Doctoral dissertation directed by George Taylor. NC. Unp.
889. Hyde, Mary Craps. *Conventions of Elizabethan Playwriting: A Study of London Theatres, 1600-1605*. 1947. Doctoral dissertation. CUNY. Unp.
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1371. LEWIS. Peck, Louis F. *The Life and Works of Matthew Gregory Lewis*. 1939. Doctoral dissertation directed by John Livingston Lowes. H. Unp. Lewis' dramatic works are discussed in the third chapter.
1372. MACREADY. Shattuck, Charles H. *The Dramatic Collaborations of William Charles Macready*. 1938. Doctoral dissertation directed by Harold N. Hillebrand. Ill. Unp.
1373. READE. Bond, William H. "Nance Oldfield: An Unrecorded Printed Play by Charles Reade," *Harvard Library Bulletin*, I (1947), 386-387. A bibliographical note on Reade's one-act comedy, produced in this version in 1883 and revived in 1891.
1374. REYNOLDS. Rapp, Merton Hultin. *Frederick Reynolds and the English Drama, 1785-1840*. 1939. Doctoral dissertation. I. Unp.
1375. ROBERTSON. Mendham, Nelly. T. W. *Robertson's Contribution to English Drama*. 1943. Master's thesis directed by Leo Kirschbaum. SLU. Unp.
See above, s.v. Seedorf; VII, iv, g; s.v. Rice.
- SWINBURNE. See VII, i: s.v. THEMES, Story.
1376. TAYLOR. Phillips, Goldwina Nelson. *The Life and Works of Tom Taylor, 1817-1880*. 1938. Master's thesis directed by G. F. Reynolds. Col. Unp. Shows Taylor worked from melodrama toward realism.
1377. Tolles, Winton. *Tom Taylor and the Victorian Drama*. 1939. Doctoral dissertation. NYU. Unp.
1378. TENNYSON. Turner, Bess Marie. *Tennyson's Trilogy of Plays as Published Dramas and as Stage Productions*. 1941. Master's thesis directed by Irene P. McKeehan. Col. Unp. Study of *Queen Mary*, *Harold*, *Becket* as closet-dramas; of *Queen Mary* and *Becket* as revised for production.
See above, s.v. Seedorf.
1379. WARREN. Taplin, Gardner B. *The Life Works, and Literary Reputation of John Byrne Leicester Warren, Lord de Tabley*. 1942. Doctoral dissertation directed by Douglas Bush. H. Unp. Includes discussion of this late Victorian's dramatic poems.
(g) Recent and Contemporary (from 1890)
1380. GENERAL (and MISCELLANEOUS) STUDIES. Fitzmorris, T. J. *The Effect of the Free Theatre Movement on Modern English Drama*. 1940. Master's essay. CUNY. Unp.
1381. Gabriels, Jane. *Nationalism in the Irish Drama*. 1940. Master's thesis directed by Paul Lieder. SC. Unp.
1382. Koch, Frederick H. "A Drama of the Scotch Settlement," *Carolina Playbook*, XII (1939), 100-101.
1383. ——— "Scottish Festival Play," *Carolina Playbook*, XIII (1940), 123-124.
1384. Madsen, Nellie. *Deirdre, A Comparative Study of AE's, Yeats' and Stephens' Interpretations of the Irish Legend*. 1941. Master's thesis directed by S. B. Neff. UU. Unp.
1385. Mead, Charles L., Jr. *A Study of the Contemporary English Social Problem Drama as an Educational Force toward the Good Life*. 1939. Master's thesis. D. Unp.
1386. Nethercot, Arthur H. "The Quintessence of Idealism; or, The Slaves of Duty," PMLA, LXII (Sept., 1947), 844-859. A study of the reaction against the conventional conceptions of ideals, duty, self-sacrifice, etc., as a leading element in the British plays of ideas from Jones and Pinero to the beginning of the First World War.
1387. Rice, Enid Elva. *Changing Attitudes toward Social Criticism in the Plays of Robertson, Pinero, Galsworthy, and Maugham*. 1941. Master's thesis directed by Ruth Crosby. Me. Unp.
1388. Taylor, Estella Ruth. *Mutual Criticism in the Modern Irish School of Literature*. 1946. Doctoral dissertation directed by Arthur H. Nethercot. N. Unp. Considerable material is drawn from the playwrights of the "Irish Renaissance."
1389. Thompson, Frances Ruth. *English Drama between 1900-1918*. 1940. Master's thesis directed by A. M. Drummond. C. Unp. An effort to determine why no

- national theatre developed during this period.
1390. Williams, Mareta Beatrice. *Irish Peasants in the Work of Irish Authors*. 1939. Master's thesis directed by G. F. Reynolds. Col. Unp. Mainly concerned with work of playwrights of Irish Literary Renaissance.
1391. Wolff, William E. *Legendary Materials in the Drama of the Irish Renaissance*. 1942. Master's thesis directed by Robert B. Sharpe. NC. Unp.
- AUDEN. See VII, i: s.v. POETIC DRAMA, McMechan.
1392. BARRIE. Cloyd, Mabel Lee. *The Technical Methods of Character Portrayal in the Plays of J. M. Barrie*. 1943. Master's thesis directed by Hubert Heffner. S. Unp.
1393. Magill, Thomas Nelson. *Sentiment, Satire, and Fantasy in the Drama of Sir James Matthew Barrie*. 1937. Master's thesis directed by A. M. Drummond. C. Unp.
1394. COWARD. Bonnett, Bernice M. *A Study of the Plays of Noel Coward*. 1938. Master's thesis directed by B. L. Jefferson. Ill. Unp.
- DAVIOT. See VII, i: s.v. THEMES, Story.
- DRINKWATER. See VII, i: s.v. THEMES, McCall.
1395. ELIOT. DeBlasio, Maria. *T. S. Eliot: Poet, Critic, Dramatist*. 1939. Master's thesis directed by Newton Arvin. SC. Unp.
1396. Fergusson, Francis. "Action as Passion: *Tristan and Murder in the Cathedral*," KR, IX (1947), 201-221.
1397. Lerner, Murray L. *T. S. Eliot and "The Family Reunion": Two Studies*. 1945. Helen Choate Bell prize essay. H. Unp. A study of Eliot's major themes as embodied in *The Family Reunion* together with some general observations on the play.
1398. Matthiessen, F. O. *The Achievement of T. S. Eliot*. Second edition, revised and enlarged. New York: Oxford Univ. Press, 1947. Includes a chapter on Eliot's verse plays.
- See VII, i: s.v. POETIC DRAMA, McMechan.
1399. ERVINE. Dierlam, Robert Jackson. *The Dramatic Theory and Practice of St. John G. Ervine*. 1939. Master's thesis directed by Francis Wolle. Col. Unp.
- His shift from a demand for probability to a demand for plausibility.
1400. GALSWORTHY. Bellows, Charles S. *A House Divided against Itself: Caste in the Dramatic Works of John Galsworthy*. 1937. Honors thesis directed by R. G. Noyes. H. Unp. A treatment of the subject based on four of the plays and the published letters.
1401. Deane, John P. *Naturalism in the Plays of John Galsworthy*. 1941. Master's thesis directed by Harold N. Hillebrand. Ill. Unp.
1402. Diamond, Dora Alice. *A Critical Study of the Dramas of John Galsworthy*. 1940. Master's thesis directed by Ford H. Curtis. Pitt. Unp.
1403. Hirshberg, Edgar W. *The Element of Futility in the Philosophy of John Galsworthy*. 1938. Honors thesis directed by William E. Sedgwick. H. Unp. Makes use of the plays as well as other writings for constructing an interpretation of Galsworthy's philosophy of life.
1404. Hodge, Beulah Wiley. *A Study of John Galsworthy's Ideas on the Drama and Theatre, and His Use of Theatre Technique*. 1942. Master's thesis directed by A. M. Drummond. C. Unp. A biographical account and analysis of Galsworthy's plays in production.
1405. Hofer, Ernest Harrison. *John Galsworthy, Dramatist*. 1947. Master's thesis directed by Benjamin Williams Brown. BU. Unp. Analysis of Galsworthy's plays and their critical reception.
1406. Lilliot, Richard Willoughby, Jr. *Repetition of Social Themes in Galsworthy's Novels and Plays*. 1938. Master's thesis directed by Francis Wolle. Col. Unp. A number of convictions appear throughout Galsworthy's work.
1407. Meldrum, Gilbert. *John Galsworthy as Novelist and Dramatist*. 1939. Master's thesis directed by Edwin R. Clapp. UU. Unp.
1408. Reimondo, Sister Mary Sylvia. *Critical Study of Ethical Concepts of the Works of John Galsworthy*. 1937. Doctoral dissertation directed by John Talbot. NU. Unp.
1409. Sherman, Dorothy Alden. *A Study of John Galsworthy's Plays*. 1940. Master's thesis directed by Henry A. Myers. C. Unp.
1410. GRANVILLE-BARKER. Downer, Alan S.

- "Harley Granville-Barker," SR, LV (1947), 626-645.
1411. HOLLY, Ralph J. *The Dramatic Theory and Practice of Harley Granville-Barker*. 1937. Master's thesis directed by G. F. Reynolds. Col. Unp. Concludes Barker was abler critic than dramatist.
1412. GREGORY, Bowen, Anne. *Lady Gregory's Use of Folklore in Her Plays*. 1939. Master's thesis directed by Robert B. Sharpe. NC. Unp.
1413. HOUGHTON, McClelland, Alice Jane. *The Plays of Stanley Houghton*. 1942. Master's thesis directed by Ford H. Curtis. Pitt. Unp.
1414. JONES, Welker, David H. *Dramatic Theory and Practice in the Plays of Henry Arthur Jones*. 1943. Master's thesis directed by Marvin T. Herrick. Ill. Unp.
1415. YOUNG, Helen Ann. *A Study of the Characters and Methods of Characterization Which Henry Arthur Jones Employed in His Plays*. 1941. Master's thesis directed by Hubert Heffner. S. Unp.
See below, s.v. SHAW, Leggette; VII, iv. f: s.v. GEN. and MISC. STUDIES, Hindman.
1416. JOYCE, Levin, Harry T. *James Joyce: A Critical Introduction*. Norfolk, Conn.: New Directions, 1941. Includes discussion of Joyce's play, *Exiles*.
MAUGHAM. See above, s.v. Rice.
MACNEICE. See VII, i: s.v. POETIC DRAMA, McMechan.
1417. O'CASEY, Armstrong, J. Sinclair. *Sean O'Casey*. 1938. Honors thesis directed by Theodore Morrison. H. Unp. Sets the plays against their political and literary background.
1418. CHILDS, Floyd. *Social Protest in the Plays of Sean O'Casey and Clifford Odets: A Comparison*. 1940. Master's thesis directed by Robert B. Sharpe. NC. Unp.
1419. McLaughlin, Michael M. *The Political Background of the Revolutionary Dramas of Sean O'Casey*. 1940. Master's thesis directed by Harold N. Hillebrand. Ill. Unp.
1420. SIMPSON, Lewis Pearson. *Sean O'Casey and His Plays*. 1939. Master's thesis directed by G. Louis Joughin. Tex. Unp. A study of O'Casey's life, based in part on personal correspondence, and a critical survey of his plays and their productions from *The Shadow of a Gunman* to *Within the Gates*.
1421. WALSH, Frederick. *An Approach to the Critical Truth Concerning the Plays of Sean O'Casey*. 1940. Master's thesis directed by R. B. Sharpe. NC. Unp. A study of *Shadow of a Gunman*, *Juno and the Paycock*, and *The Plough and the Stars*.
1422. ——— "O'Casey's Irish Trilogy: Realism or Propaganda," *The Cue*, Fall, 1946. A study of the arguments which claim O'Casey's writings to be realism and those which claim his writings to be propaganda.
1423. PARKER, Withington, Robert. "Louis Napoleon Parker," *New England Quarterly*, XII, 3 (Sept., 1939), 510-520.
1424. PINERO, Dunkel, W. D. *Sir Arthur Pinero*. Chicago: Univ. of Chicago Press, 1941.
1425. MORGAN, Mary L. *The Social Tragedies of Sir Arthur Wing Pinero*. 1938. Master's thesis. UV. Unp.
See above, s.v. Rice.
1426. NIRELLA, Ruth Eleanor. *Pinero and the Problem Play*. 1940. Master's thesis directed by Ford H. Curtis. Pitt. Unp.
1427. STOAKES, James Paul. *Arthur Wing Pinero and the Modern English Drama*. 1942. Doctoral dissertation. Mich. Unp.
See below, s.v. SHAW, Leggette.
- RUSSELL. See above, s.v. GEN. and MISC. STUDIES, Madsen.
1428. SHAW, Bentley, Eric. "The Theory and Practice of Shavian Drama," *Accent*, V (1944), 5-18.
1429. BRABHAM, Jean. *Some Technical Aspects of the Alternations of Comedy and Seriousness in Shaw and Shakespeare*. 1939. Master's thesis directed by Robert B. Sharpe. NC. Unp.
1430. DUNKEL, W. D. "George Bernard Shaw," SR, L (April-June, 1942), 255-262.
1431. GASSNER, John. "Saint George and the Dragon," *Book Find Club News*, II (Aug., 1946).
1432. GATCH, Katherine Naynes. "The Real Sorrow of Great Men: Mr. Bernard Shaw's Sense of Tragedy," CE, VIII (Feb., 1947), 230-239. A study of Shaw's stress upon the critical function of the dramatist "in the hope that a clearer understanding of his shortcomings will help man to modify his present tragic lot upon earth."
1433. HENDERSON, Archibald. "Bernard Shaw at Eighty: The 1937 Bergen Lecture," *Yale University Library Gazette*, XII (October, 1937).

1434. Irvine, William. "Man and Superman, a Step in Shavian Disillusionment," *Huntington Quarterly*, X (Feb., 1947), 209-224.
1435. ——— "Shaw's Quintessence of Ibsenism," *South Atlantic Quarterly*, XLI (April, 1947), 252-262.
1436. Johnson, Emilie. *Shaw and Money*. 1942. Master's thesis directed by Robert B. Sharpe. NC. Unp.
1437. Leggette, Lubin Poe. *The Epigram in the Dramatic Works of Shaw and His Contemporaries, Pinero, Jones, and Wilde*. 1938. Master's thesis directed by Robert B. Sharpe. NC. Unp.
1438. Morris, Donna Joan. *Bernard Shaw's Attitude toward Historical Characters as Revealed in His Historical Plays*. 1947. Master's thesis directed by E. J. West. Col. Unp.
1439. Pass, Cordelia E. *George Bernard Shaw and the Realistic Theatre*. 1939. Master's thesis directed by Robert B. Sharpe. NC. Unp.
1440. Smith, Frances E. *The Evolution of Shaw's Idea of Comedy*. 1941. Master's thesis directed by B. L. Jefferson. Ill. Unp.
1441. Smith, Winifred. "Bernard Shaw and His Critics," *Poet Lore*, XLVII (1941), 76-79.
1442. Thompson, Alan R. "Shaw: Ironist or Paradoct?" *Pacific Spectator*, I (Winter, 1947), 113-129.
1443. Woods, Julia N. *Shaw and Shakespeare*. 1945. Master's thesis directed by Alwin Thaler. Tenn. Unp.
- See VII, i: s.v. GEN. and MISC. STUDIES, Hewitt.
- SPENDER. See VII, i: s.v. POETIC DRAMA, McMechan.
1444. SYNGE. Collins, Ralph L. "The Distinction of *Riders to the Sea*," *The University of Kansas City Review*, XIII (Summer, 1947), 278-284. A critical separation of this play from Synge's other work.
1445. Greene, David H. *The Drama of J. M. Synge: A Critical Study*. 1944. Doctoral dissertation directed by Theodore Spencer. H. Unp. Discusses the Synge legend, gives a complete account of the *Playboy* riots, and analyzes Synge's writing habits.
1446. Maloney, Thomas Vincent. *A Revaluation of the Plays of J. M. Synge as a Contribution to the Celtic Renaissance*. 1942. Master's thesis directed by Henry A. Myers. C. Unp.
1447. Nickell, John Paul. *Realism in the Dramatic Works of John Millington Synge*. 1941. Master's thesis directed by Robert B. Sharpe. NC. Unp.
1448. Ratz, Margaret Seiring. *John Synge: Irish Dramatist*. 1944. Master's thesis directed by Ford H. Curtis. Pitt. Unp.
1449. Sheehan, Joseph D., S. J. *The Anglo-Irish Medium Employed by John M. Synge*. 1946. Master's thesis directed by Louis F. Doyle, S. J. SLU. Unp.
- See VII, i: s.v. GEN. and MISC. STUDIES, Hewitt.
1450. WILDE. Nethercot, Arthur H. "Oscar Wilde and the Devil's Advocate," *PMLA*, LIX (Sept., 1944), 833-850. An analysis of the conflicting aspects of Wilde's character as revealed in his writings, especially his plays.
1451. ——— "Oscar Wilde on His Subdividing Himself," *PMLA*, LX (June, 1945), 616-617. A postscript to the preceding article.
- See VII, iv, f: s.v. GEN. and MISC. STUDIES, Hindman, Seedorf; above, s.v. SHAW, Leggette.
1452. YEATS. Coard, Edna A. *William Butler Yeats and the Theatre*. 1940. Master's thesis directed by Harold N. Hillebrand. Ill. Unp.
1453. Nowell, Anne. *Yeats as a Poet Dramatist*. 1939. Master's thesis directed by Robert B. Sharpe. NC. Unp.
- See above, s.v. GEN. and MISC. STUDIES, Madsen.

(v) Continental European

(a) General Studies

1454. Johansen, Waldemar. "The European Theatre Scene," *WS*, IV (March, 1940), 19-23.

(b) French

1455. GENERAL STUDIES. Anderson, Olive L. *The Romantic Heroine of French and Spanish Narrative and Dramatic Literature*. 1938. Master's thesis directed by Stuart Cuthbertson. Col. Unp. Concludes she was idealized and resembled classical heroine of Racine rather than that of Corneille.
1456. Beyer, Ruth Laura. *The Useful Drama in Modern French Literature*. 1939. Doctoral dissertation directed by Hugh A. Smith. Wis. Unp.

1457. Burdick, Robert Van Buren. *Symbolism in the Drama*. 1941. Master's thesis directed by A. M. Drummond. C. Unp. An investigation of a literary movement particularly in France as it affected the French theatre from 1890 to 1914.
1458. Cox, Roy Allan. *Pessimism in the French Drama of the Post-World War Decade, 1919-1931*. 1941. Doctoral dissertation directed by Hugh A. Smith. Wis. Unp.
1459. Finn, Marie. *Social Satire in French Comedy of Manners, 1790-1830*. 1939. Master's thesis directed by Neil C. Arvin. R. Unp.
1460. Guiet, René. "La Tragédie Française au XVIIIème Siècle et le Théâtre de Métastase," PMLA, Sept., 1938, pp. 813-826.
1461. Hanson, Betty Blair. *Representative Tendencies in Post-War Drama in France*. 1939. Doctoral dissertation directed by Hugh A. Smith. Wis. Unp.
1462. Lancaster, H. Carrington. "Five French Farces (1655-1694?)," MLN, LIII (May, 1938), 379-381.
1463. ———. *A History of French Dramatic Literature in the Seventeenth Century*, Parts IV and V. Baltimore: The Johns Hopkins Press, 1940-42.
1464. Lichty, Elizabeth Ellen. *The Realistic Treatment of Love in the French Drama*. 1939. Doctoral dissertation directed by Hugh A. Smith. Wis. Unp.
1465. Lindsay, Frank W. *Dramatic Parody by Marionettes in Eighteenth Century Paris*. 1946. Doctoral dissertation. CUNY. Unp.
1466. McKinney, Max Russell. *The Evolution of the Comédie-ballet during the Reign of Louis XIV*. 1939. Master's thesis directed by the Department of Romance Languages: French. UO. Unp.
1467. Passannante, Mary L. *The Political Theatre in France from 1789 to 1830*. Master's thesis directed by Neil C. Arvin. R. Unp.
1468. Wheldon, Marjorie Mary. *The Rise and Development of the Classical Tragedy in France*. 1940. Master's thesis directed by Paul-Louis Faye. Col. Unp. Historical treatment, with some new data as to beginnings and influence.
1469. BASIRE. Morn, Emma Louise. *A Metrical Study of the Three Successive Versions of Gervaise de Basire's "Lycoris" with Special Attention to the Observance of the Principles of Malherbe*. 1940. Doctoral dissertation in the Department of Romance Languages and Literatures. Mich. Unp. *Lycoris* is referred to as one of the best among the *dramatiques pastorales* of the period, the literary form for which Basire is best known.
1470. BEAUMARCHAIS. Rodeman, Norbert R. "The Barber of Seville" and an Analysis of Beaumarchais. 1938. Master's thesis directed by Ruth Klein. MUM. Unp.
1471. BERNARD. Hefler, Alden R. *Tristan Bernard*. 1941. Doctoral dissertation directed by Hugh A. Smith. Wis. Unp.
1472. CORNEILLE. Read, Sadie Jo. *A Comparative Study of Duty in Relation to Personal Desire as Exhibited in Certain Roman Plays of Corneille and Shakespeare*. 1943. Master's thesis. UO. Unp. See VII, i: s.v. GEN. and MISC. STUDIES, Hewitt.
1473. GONCOURT. Jordan, Anne W. *The Contemporary Theatre as Reflected in the Journal des Goncourt*. 1942. Master's thesis directed by S. O. Palleske. OU. Unp.
1474. GIRAUDOUX. Barton, Donald K. *Une Étude de l'Oeuvre Dramatique de Jean Giraudoux*. 1940. Master's thesis directed by Walter Kerr. UU. Unp.
1475. HERVIEU. Cook, Hulet Hall. *Hervieu and His Art*. 1938. Doctoral dissertation directed by Hugh A. Smith. Wis. Unp.
1476. HUGO. Guilloton, Vincent. "Hernani, ou l'Honneur Castillan," *Smith College Studies in Modern Languages*, XXI, 1-4 (Oct., 1939), 103-109.
1477. MAETERLINCK. Luzenska, Kunda. *The Relation between Maeterlinck's Dramas and Essays*. 1938. Doctoral dissertation directed by Hugh A. Smith. Wis. Unp.
1478. McCollom, William G. *The Theatre of Maurice Maeterlinck*. 1938. Master's thesis directed by A. M. Drummond. C. Unp. A discussion of Maeterlinck's theories illustrated by productions from both his early and late periods.
1479. MIRBEAU. Shoemaker, Robert L. *Octave Mirbeau: The Man and His Plays*. 1946. Doctoral dissertation. UV. Unp. An estimate of the dramatic writings of Mirbeau.
1480. MOLIÈRE. Genet, Nancy Fuller. *Theory of Comedy in "Le Misanthrope"*. 1940. Master's thesis directed by Lane Cooper.

- C. Unp. The drama is discussed as it applies to Aristotle's *Poetics* and to Lane Cooper's *An Aristotelian Theory of Comedy*.
1481. Hammes, Mary C. *The Ethical Influence of Molière's "Tartuffe" in the Opinion of Its French Critics*. 1937. Doctoral dissertation directed by Casimir D. Zdanowicz. Wis. Unp.
1482. Moyes, A. Marjorie. *Les Servantes de Molière*. 1945. Master's thesis directed by Walter Kerr. UU. Unp.
1483. Nolan, Philip Jerome. *Principles of Comedy in "Le Malade Imaginaire"*. 1939. Master's thesis directed by Lane Cooper. C. Unp. An Aristotelian study of Molière's comedy in the light of Lane Cooper's *Aristotelian Theory of Comedy*. See VII, i: s.v. GEN. and MISC. STUDIES, Hewitt; also VII, iv, d: s.v. WYCHERLEY, Varm.
1484. PIXERÉCOURT. Richards, Vivian Marie. *The Dramatic Technique of Pixérécourt*. 1942. Master's thesis. I. Unp.
1485. RACINE. Henrichsen, Allen V. *Une Étude Comparée d'Esther de la Sainte Bible et d'Esther de Racine*. 1941. Master's thesis directed by Walter Kerr. UU. Unp.
1486. RENAULT. Bishopp, William Frank, Jr. *The Philosophical Dramas of Ernest Renan*. 1941. Master's thesis directed by the Department of Romance Languages: French. UO. Unp.
1487. ROSTAND. Barker, Nancy Montgomery. *Color and Sound in Rostand's Drama*. 1941. Doctoral dissertation directed by Hugh A. Smith. Wis. Unp.
1488. SARTRE. Bentley, Eric. "Jean-Paul Sartre, Dramatist," KR, VIII (1946), 666-679.
1489. VOLTAIRE. Livingston, Harold Maurice. *English Influence on Voltaire's Plays*. 1941. Master's thesis directed by G. F. Reynolds. Col. Unp. Never wholly approving English drama, Voltaire borrowed some of its "flashes of power."
1490. Renkenberger, Bertram. "Philosophy" in the *Tragedies of Voltaire*. 1941. Doctoral dissertation directed by Robert B. Mitchell. Wis. Unp.
1491. Russell, T. W. *Voltaire, Dryden and Heroic Tragedy*. New York: Columbia University Press, 1946.
- ZOLA. See below g: s.v. STRINDBERG, Dahlström.
- (c) German, Austrian, and Hungarian
1492. GENERAL STUDIES. Bentley, Eric. "The German Theatre since 1933," BA, XVIII (1944), 328-332.
1493. Jordan, Gilbert T. "Die Akt- und Szeneneinteilung in Deutschen Drama," JEGP, XXXVII (1939), 396-416.
1494. Loft, Abram. *The Comic Servant on the Lyric Stage of Eighteenth Century Vienna*. 1944. Master's essay. CUNY. Unp.
1495. McKay, Llewellyn R. *A Problem of Death in the Viennese School as Represented by Schnitzler, Rilke, and Hofmannsthal*. 1938. Doctoral dissertation directed by B. Q. Morgan. S. Unp.
1496. Melnitz, William W. *Die Gestaltung des Kriegs- und Revolutions-erlebnisses auf den Bühnen der Weimarer Republik 1919-1925*. 1937. Doctoral dissertation. UCLA. Unp.
1497. Rapp, Franz J. "Germany," in *A History of Modern Drama* ed. by Barrett H. Clark and George Freedley. New York: Appleton-Century, 1947, pp. 76-123. A survey of German drama from Gerhart Hauptmann to Bertold Brecht.
1498. Robinson, Vern Wade. *History of the German Play in One Act in the 18th Century*. 1937. Doctoral dissertation directed by Albert Aron. Ill. Unp.
1499. Schnitzler, Henry. "Austria," in *A History of Modern Drama*, ed. by Barrett H. Clark and George Freedley. New York: Appleton-Century, 1947, pp. 124-150.
1500. ——— "Some Remarks on Austrian Literature," BA, XVII (Summer, 1943), 215-221.
1501. Smith, Winifred. "Four Years of Nazi Drama," *New Masses*, Aug. 11, 1936, pp. 18-20.
1502. Sommerfeld, Martin. "The 'Baroque' Epoch in German Literature," *Smith College Studies in Modern Languages*, XXI, 1-4 (Oct., 1939), 192-208.
1503. Stearns, Harold Everett, Jr. *Germany's Military Heroes of the Napoleonic Era in Her Post-War Historical Drama*. 1938. Doctoral dissertation in the Department of Germanic Languages and Literatures. Mich. Pittsburgh: Pittsburgh Printing Company, 1939.
1504. Valency, Maurice J. *The Tragedies of Herod and Mariamne*. 1939. Doctoral dissertation. CUNY. Unp.
1505. Warkeit, Israil Albert. *Jung-Wein as a Literary School, Schnitzler, Beer-Hofmann, Hofmannsthal, 1890-1914*. 1940.

- Doctoral dissertation in the Department of Germanic Languages and Literatures. Mich. Unp.
1506. WYLER, Paul E. *Der Neue Mensch im Drama des Deutschen Expressionismus*. 1943. Doctoral dissertation directed by Kurt F. Reinhardt. S. Unp.
1507. ZUCKER, Dorothy Mary. *Studies in Modern German Comedy*. 1942. Master's thesis directed by Mimi Jehle. Ill. Unp.
1508. BIERBAUM. Ebelke, John Frederick. *Social and Political Aspects of the Works of Otto Julius Bierbaum*. 1946. Doctoral dissertation in the Department of Germanic Languages and Literatures. Mich. Unp. The plays and music dramas are included in the consideration of Bierbaum's total works.
1509. BRECHT. Bentley, Eric. "Bertolt Brecht and His Work," TA, XVIII (1944), 509-512.
1510. KEIL, Gunther. "Bertolt Brecht," in *Columbia Dictionary of Modern European Literature*. New York: Columbia University Press, 1947, p. 116. A biographical sketch and brief evaluation of his plays.
1511. BÜCHNER. Rosenberg, Ralph P. "George Büchner's Early Reception in America," JEGP, XLIV (1945), 270-274.
1512. ZEYDEL, Edwin H. "A Note on George Büchner and Gerhart Hauptmann," JEGP, XLIV (1945), 87-89.
1513. DREYER. Keil, Gunther. "Max Dreyer," in *Columbia Dictionary of Modern European Literature*. New York: Columbia University Press, 1947, pp. 225-226.
1514. ERNST. Boening, Hans. *Paul Ernst and Schiller*. 1938. Doctoral dissertation in the Department of Germanic Languages and Literature. Ann Arbor: Lithoprinted by Edwards Bros., Inc., 1938. Ernst as a student, critic, and dramatist after the manner of Schiller.
1515. FRENSSEN. Braun, Frank Xavier. *Kulturelle Ziele im Werk Gustav Frensen*. 1940. Doctoral dissertation in the Department of Germanic Languages and Literature. Ann Arbor: Lithoprinted by Edwards Bros., Inc., 1946. Frensen's dramas are included in a consideration of his total work.
- See below s.v. HAUPTMANN, Braun.
1516. GEORGE. Sommerfeld, Martin. *George, Hofmannsthal, Rilke*. New York: Norton, 1938.
- GERSTENBERG. See below s.v. LESSING, Eaton.
1517. GOETHE. Faust, A. B. "Concerning the Changes in the Completed Part I (1808) as Compared with the Earlier Versions of Goethe's *Faust*," JEGP, XXXVIII (1939), 247-258.
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1680. Carra, Lawrence. *The Great Magician*. 1938. A modern conception of a Commedia dell'arte performance. An AETA Manuscript Project play.
1681. Carriere, Albert. *Love In Parentheses*. 1938. 3 acts. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1682. Catmull, Joseph F. *Marriage by Reason*. 1939. 3 acts. Master's thesis directed by Joseph F. Smith. UU. Unp.
1683. Chenoweth, Stuart C. *Yesterday You Said It*. 1946. 4 scenes. Master's thesis directed by Anne Matlack. D. Unp. A project in lyrical theatre.
1684. Conkle, E. P. *Prologue to Glory*. New York: Samuel French, 1938.
1685. Cooke, William. *Counterpoint*. 1945.

- 3 acts. Avery and Jule Hopwood Award. Mich. Ms.
1686. Deroo, Edward John. *Go West, Young Man*. 1944. 3 acts. Master's thesis directed by Campton Bell. D. Unp.
1687. Dodson, Owen. *Divine Comedy*. 1939. 3 acts. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1688. Downey, Amy. *Late Harvest*. 1945. 3 acts. Avery and Jule Hopwood Award. Mich. Ms.
1689. Drummond, A. M. *The Lake Guns of Seneca and Cayuga*. 1942. 3 acts. A dramatic legend of the Fingerlakes country. In *The Lake Guns of Seneca and Cayuga and Eight Other Plays of Upstate New York*. Ithaca, N. Y.: Cornell University Press, 1942.
1690. Dunleavy, Charles. *The Hero*. 1940. 3 acts. Avery and Jule Hopwood Award. Mich. Ms.
1691. ———. *Man of Kerioth*. 1944. 3 act play of Judas Iscariot. Avery and Jule Hopwood Award (with *The Heavenly Shipbeen*, a one-act play). NTC Fellowship. Mich. Ms.
1692. Earley, Arthur E. *Time Is the Present*. 1947. 4 acts. Master's thesis. NC. Unp.
1693. Foot, Clare M. *Abyss, A Three-Act Play, with Essay on Playwriting Principles*. 1938. Master's thesis directed by A. M. Drummond. C. Unp. The principles of Archer, Baker, Lawson, and Hamilton examined.
1694. Gullion, Eleanor. *Out Flew The Web*. 1946. 3 acts. An AETA Manuscript Project play.
1695. Hughes, Glenn. *Accidents Will Happen*. Farce-Comedy in 3 acts. Evanston, Ill.: Row, Peterson & Co. 1944.
1696. ———. *Ask Me Another*. Farce-Comedy in 3 acts. Evanston, Ill.: Row, Peterson & Co., 1943.
1697. ———. *Beginner's Luck*. Farce in 3 acts. Evanston, Ill.: Row, Peterson & Co., 1938.
1698. ———. *Double or Nothing*. Farce in 3 acts. New York: Dramatists Play Service, 1941.
1699. ———. *Fresh Air*. Farce-Comedy in 3 acts. Evanston, Ill.: Row, Peterson & Co., 1946.
1700. ———. *Going Places*. Farce in 3 acts. Evanston, Ill.: Row, Peterson & Co., 1940.
1701. ———. *The Green Scarab*. Mystery-Comedy in 3 acts. Evanston, Ill.: Row, Peterson & Co., 1945.
1702. ———. *Head First*. Farce-Comedy in 3 acts. Evanston, Ill.: Row, Peterson & Co., 1947.
1703. ———. *Midnight*. Mystery-Comedy in 3 acts. Evanston, Ill.: Row, Peterson & Co., 1941.
1704. ———. *Midsummer Madness*. Farce in 3 acts. Boston: Walter H. Baker, 1940.
1705. ———. *Running Wild*. Farce in 3 acts. Evanston, Ill.: Row, Peterson & Co., 1939.
1706. ———. *Suspense*. Mystery-Comedy in 3 acts. Evanston, Ill.: Row, Peterson & Co., 1942.
1707. ———. *Three on a Holiday*. Farce in 3 acts. Rock Island, Ill.: Frederick B. Ingram, 1938.
1708. ———. *You're Only Young Once*. Comedy in 3 acts. Rock Island, Ill.: Frederick B. Ingram, 1939.
1709. Hult, Gottfried. *Inverted Torches—The Messiah and Galileo*. Two 5-act plays. Boston: Bruce Humphries, Inc., 1940.
1710. Ingham, Ray. *Full House*. 1941. 3-act farce. Avery and Jule Hopwood Award. Mich. Ms.
1711. Kerr, Walter F. *An Original Play, "Christopher Over Chaos"*. 1938. Master's thesis directed by Hubert Heffner. N. Unp.
1712. Kleiner, Harry. *Keepers of the House*. 1941. 3 acts. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1713. Koch, Fred, Jr. *Smoky Mountain Road*. 1939. 3 acts. Play written under direction of Paul Green in lieu of a Master's thesis. NC. Unp.
1714. ———. *These Doggone Elections*. 3 acts. *The Carolina Playbook*, XII, No. 3 (Sept., 1939), 80-90. A comedy of the Great Smoky Mountains. Also in *20 Prize-Winning One-Act Plays*. Compiled by Betty Smith. New York: Greenberg, 1943.
1715. ———. *Wash Carver's Mouse Trap*. 3 acts. *The Carolina Playbook*, XI, No. 4 (Dec., 1938), 101-108. A Carolina Mountain comedy.
1716. Lawrence, Reginald, and Jamerson, Pauline. *Feathers in a Gale*. 3 acts. Chicago: Dramatic Publishing Co., 1944.
1717. Leadbetter, Dorothy C. *Between Friends*. 1940. 3 acts. Master's thesis directed by Marion Robinson. D. Unp.

1718. Lee, Chin-Yang. *Miss Gold Flower*. 3 acts. 1939. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1719. Lee, Warren M. *Gilded Prairie*. 1939. 6 scenes. Included in a doctoral dissertation. SD. Unp.
1720. ——— *Saint Louie*. 1937. 3 acts. Included in a doctoral dissertation. SD. Unp.
1721. ——— *Trouble Shooter*. 3 acts. Evanston. Ill.: Row, Peterson & Co., 1945.
1722. Likes, L. Clair. *Caviar and Cabbage*. 1941. 3 acts. Master's thesis directed by Joseph F. Smith. UU. Unp.
1723. McLean, Douglas. *Dear Diary*. 3 acts. 1939. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1724. Merewether, John. *They Cut You Down Alone*. 1946. 3 acts. Avery and Jule Hopwood Award. Mich. Ms.
1725. Michael, James F. *Something to Write Home About*. 1944. 3 acts. An NTC Serviceman's Playwriting Contest Third Prize Play.
1726. Milhous, John P. *The Grey-Eyed Man*. 1940. 3 acts. Avery and Jule Hopwood Award. Mich. Ms.
1727. Miller, Arthur A. *They Too Arise*. 1937. 3 acts. Bureau of New Plays Award. Avery and Jule Hopwood Award. Mich. Ms.
1728. Mitchell, Jack. *Brita*. 1941. 3 acts. Avery and Jule Hopwood Award. Mich. Ms.
1729. Mitchell, Ronald. *No Boots in Bed*. 3 acts. New York: Samuel French, 1940.
1730. ——— *Set It In Troy*. 1942. 3 acts. An AETA Manuscript Project play.
1731. Montano, Severino. *Lonely Is My Garden*. 1942. 3 acts. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1732. Montgomery, Sister M. Camilla. *Mary, His Mother*. 1941. 3 acts. Master's thesis directed by Marion Robinson. D. Unp. A religious drama.
1733. Muheim, Harry. *It's a Deal*. 1947. 3 acts. Master's thesis. S. Unp.
1734. Owens, Rosemary Jane. *The Colonel*. 1946. 3 acts. Master's thesis directed by Campton Bell. D. Unp. A farce about Buffalo Bill.
1735. Peery, Beverley Hamer. *Funeral Flowers for the Bride*. 1937. 3 acts. Master's thesis directed by Frederick H. Koch. NC. Unp.
1736. Peery, William. *13 Piccadilly Terrace*. 1937. Master's thesis directed by Frederick H. Koch. NC. Unp. A play about Lord Byron.
1737. Perry, Evelyn. *Erosion*. 1940. 3 acts. Master's thesis directed by Marion Robinson. D. Unp.
1738. Phillips, David M. *All the Sorrowing*. 1939. 3 acts. Master's thesis directed by Marion Robinson. D. Unp.
1739. Potter, Grace. *I, A Stranger*. 1940. 3 acts. Avery and Jule Hopwood Award. Dock Street Theatre Award. Mich. Ms.
1740. Povenmire, Kingsley. *Job's Laughter*. 1940. 3 acts. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1741. Rabiner, Charles. *But Not For Love*. 1942. 3 acts. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1742. Rosten, Norman. *This Proud Pilgrimage*. 1938. 3-act poetic drama. Avery and Jule Hopwood Award. Mich. Maxwell Anderson Poetic Drama Award. NTC recommended play. Ms.
1743. Sainsbury, Dorothy. *The Senator from Minnesota*. 1939. 3 acts. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1744. Sallee, Hilmar. *Come Out of the Rain*. 1942. 3 acts. Written under direction of Paul Green in lieu of a master's thesis. NC. Unp.
1745. Savacool, John, and Swarthout, Glendon. *O'Daniel*. 1946. 3 acts. Theatre Guild Armed Service Award. Ms.
1746. Savage, George. *Live Wires*. Rock Island, Ill.: Frederick B. Ingram, 1940.
1747. ——— *Parents and Pigtales*. Evanston, Ill.: Row, Peterson & Co., 1941.
1748. ——— *Room and Board*. Rock Island, Ill.: Frederick B. Ingram, 1940.
1749. ——— *See How They Run*. Federal Theatre-Dramatists Guild Prize Play. Issued in mimeographed form by Federal Theatre, 1938. Revised version, 1939.
1750. ——— and Charles, Gladys. *Verily I Do*. Etherage Award, Stanford's Dramatists' Alliance, 1941. An AETA Manuscript Project Play.
1751. ——— and McRae, John. *Cross My Heart*. Evanston, Ill.: Row, Peterson & Co., 1940.

1752. ——— and McRae, John. *He Who Hesitates*. Franklin, Ohio: Eldridge Entertainment House, 1940.
1753. ——— and McRae, John. *Young Adventure*. New York: Dramatists Play Service, 1941.
1754. ——— and Taylor, George. *Phoenix and the Dwarfs*. New York: The Macmillan Company, 1944.
1755. Sawyers, Alice Lee. *Senator Nightshirt*. 1944. 3 acts. Master's thesis directed by Campton Bell. D. Unp.
1756. Schoell, Edwin Robert. *Angella*. 1947. 3 acts. Master's thesis directed by Edwin Levy. D. Unp.
1757. Seller, Thomas. *Home Sweet Hollywood*. 1938. 3 acts. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1758. Seymour, John Laurence. *Dynamic Art*. 3 acts. A farce comedy. San Francisco: Banner Play Bureau, 1945.
1759. ——— *Two Gentlemen of Verona*. 2 acts. San Francisco: Banner Play Bureau, 1937.
1760. Shafroth, Janet. *Bonanza*. 1938. 3 acts. NTC recommended play. Ms.
1761. Smith, Warren S. *A March for the Conquered*. 1937. 3 acts. Master's thesis directed by E. P. Conkle. Tex. Unp.
1762. Thomas, Wanda Clayton. *Stars in the Dark*. 1945. 3 acts. Master's thesis directed by Robert Hyde Wilson. UU. Unp.
1763. True, Robert. *In Spite of Heaven*. Revised 1947. 3 act biographical play about Molière. Avery and Jule Hopwood award. Mich. Ms.
1764. Tyner, Catherine Lorraine. *The Beautiful Hilda*. 1947. 3 acts. Master's thesis directed by Anne Matlack. D. Unp.
1765. Walsh, Frederick. *After All, It's Spring*. 3 acts. New York: The Play Club, 1947.
1766. Wetzel, Elizabeth Marie. *As the Eagle Grows*. 1947. 3 acts. Master's thesis directed by Anne Matlack. D. Unp. A project in verse drama.
1767. Whitesell, Edith. *Roots*. 3 act play. 1937. Avery and Jule Hopwood Award. Mich. Federal Theatre College Competition Award. Ms.
1768. Willard, Louise. *The Lure of the Suwanee*. 3 acts. Master's thesis-play directed by Ruth Klein. MUM. Unp.
1769. Wilson, Bethany L. *Careless Wilderness*. 1939. 3 act biographical play about Nancy Hanks. Avery and Jule Hopwood Award. Mich. Ms.
1770. ——— *Lucy Baker*. 1938. 3 acts. Avery and Jule Hopwood Award. Mich. Ms.
1771. Zimmermann, Armand Lafay. *Taken From Life*. 1940. 3 acts. Master of Fine Arts play supervised by Walter Prichard Eaton. Y. Unp.
1772. ONE ACT PLAYS. Baker, E. Irene, and Drummond, A. M. *A Day in the Vineyard*. 1 act. In *The Lake Guns of Seneca and Cayuga and Eight Other Plays of Upstate New York*. Ithaca, N. Y.: Cornell University Press, 1942.
1773. Baker, Virgil L. *Ever the Twain Shall Meet*. 1 act. Evanston, Ill.: Row, Peterson & Co., 1940.
1774. ——— *Ol' Captain*. 1 act. New York: Samuel French, 1937.
1775. ——— *The Ring*. 1 act. New York: Samuel French, 1938.
1776. ——— *Spanish Diggin's*. 1 act. In *Contemporary One-Act Plays*, ed. by William Kozlenko. New York: Charles Scribner's Sons, 1938.
1777. ——— *When the Sap's A'runin'*. *One-Act Play Magazine*, III (Feb., 1940), 122-143.
1778. ——— *Witchin' Racket*. Evanston, Ill.: Row, Peterson & Co., 1939.
1779. Clifford, Dorothy. *December Seventh*. 1 act. In *25 Non-Royalty One-act Plays for All Girl Casts*. Compiled by Betty Smith. New York: Greenberg, 1942.
1780. Conkle, E. P. *Afternoon Storm*. In *20 Non-Royalty Classics*. Margaret Mayorga, ed. New York: Greenberg, 1945.
1781. ——— *Gold Is Where You Don't Find It*. In *Best One-Act Plays of 1939*. Margaret Mayorga, ed. New York: Dodd, Mead, 1940.
1782. ——— *Hawk A-Flyin'*. In *Best One-Act Plays of 1938*. Margaret Mayorga, ed. New York: Dodd, Mead, 1939.
1783. ——— *If You Can't Eat Fish without Tenderloin*. In *One Act Play Magazine*, March, 1939.
1784. ——— *Papa Never Done Nothing . . . Much*. In *Twenty Short Plays on a Royalty Holiday*, Vol. III. Margaret Mayorga, ed. New York: Samuel French, 1947.
1785. ——— *We'd Never Be Happy Otherwise*. In *America in Action*. New York: Crowell, 1941.
1786. Elser, Donald. *Balcony Scene*, 1 act. Evanston, Ill.: Row, Peterson & Co., 1947.

1787. Friederick, Willard J. *Love Reaches High*. 1 act. Second place National Folk Drama Tournament, 1939.
1788. ——— *Unto Justice*. 1 act. Winner of Folk Drama Tournament, 1938.
1789. Gard, Robert E. *Let's Get on With the Marryin'*. 1 act. In *The Lake Guns of Seneca and Cayuga and Eight Other Plays of Upstate New York*. Ithaca, N. Y.: Cornell University press, 1942.
1790. ——— *Mixing Up the Rent*. 1 act. In *The Lake Guns of Seneca and Cayuga and Eight Other Plays of Upstate New York*. Ithaca, N. Y.: Cornell University Press, 1942.
1791. ——— *Raisin' the Devil*. 1 act. In *The Lake Guns of Seneca and Cayuga and Eight Other Plays of Upstate New York*. Ithaca, N. Y.: Cornell University Press, 1942.
1792. Hewitt, Barnard and Rose. *In the Suds*. 1 act. In *Fourth Yearbook of One-Act Plays*. Evanston, Ill.: Row, Peterson & Co., 1938. An old French farce in doggerel English verse.
1793. Houston, John M. *Strange Road*. 1 act. Evanston, Ill.: Row, Peterson & Co., 1938.
1794. Hughes, Glenn. *Dinner for Two*. Comedy in 1 act. In *One Act Plays for Stage and Study, Ninth Series*. New York: Samuel French, 1938.
1795. ——— *Enchanted Night*. 1 act. New York: Dramatists Play Service, 1939.
1796. ——— *The Good Sport*. Comedy in 1 act. New York: Samuel French, 1941.
1797. ——— *Havana Moon*. Comedy in 1 act. New York: Samuel French, 1940.
1798. Kamarck, Edward. *Chenango Crone*. 1 act. In *The Lake Guns of Seneca and Cayuga and Eight Other Plays of Upstate New York*. Ithaca, N. Y.: Cornell University Press, 1942.
1799. Kaucher, Dorothy. *Mr. Bumpus*. 1 act. In *Sixth Yearbook of Short Plays*. Evanston, Ill.: Row, Peterson & Co., 1940.
1800. Milhous, J. Phillip. *Davy Crockett*. 1 act. In *American Folk Plays*. New York: Appleton-Century, 1939.
1801. ——— *For the Love of Allah*. 1 act. Evanston, Ill.: Row, Peterson & Co., 1942.
1802. Peery, Beverley Hamer. *Funeral Flowers for the Bride*. 1 act. Winner, 1938 award by the International One-Act Play Company. In *American Folk Plays*, Frederick H. Koch, ed. New York: Appleton-Century, 1939. Also in *Carolina Playbook*, Sept., 1937.
1803. Peery, William. *Thank Rotary!* In *The Rotarian*, LII (April, 1938).
1804. Powers, Verne E. *High Window*. 1 act. Evanston, Ill.: Row, Peterson & Co., 1946.
1805. ——— *Minor Miracle*. 1 act. Evanston, Ill.: Row, Peterson & Co., 1947.
1806. Savage, George. *All My Life*. 1 act. New York: Dramatists Play Service, 1938.
1807. ——— and Charles, Gladys. *Keep Me A Woman Grown*. 1 act. In *One-Act Play Anthology*. New York: Greenberg, 1943.
1808. Schwartz, Delmore. *Paris and Helen: An Entertainment*. 3 scenes. In *New Directions in Prose and Poetry*. Norfolk, Conn.: 1941.
1809. ——— *Shenandoah*. 1 act. In *New Directions in Prose and Poetry*. Norfolk, Conn.: 1941.
1810. Smith, Warren S. *Commencement*. 1 act. New York: Contemporary Play Publications, 1940.
1811. ——— *The Day!* 1 act. In *American Prefaces*. Iowa City: University Press, 1937.
1812. Williams, Lauren Robert. *Over Fourteen, and Single*. 1 act. In *The Lake Guns of Seneca and Cayuga and Eight Other Plays of Upstate New York*. Ithaca, N. Y.: Cornell University Press, 1942.
1813. PAGEANTS. Hunsinger, Sister M., O.S.F. *Sacred Romance*. A pageant on the romance in the life of a priest. Master's thesis-play directed by Ruth Klein. MUM. Unp.
1814. Jones, Lloyd Samuel. *Years of Service*. 1946. Master's thesis pageant directed by Campton Bell. D. Unp.
1815. Powers, LaVerne Everett. *This Land Is Ours*. 1944. Master's thesis directed by Campton Bell. D. Unp. A choric pageant.
1816. Rowe, Kenneth T. *Battle Songs of Freedom: A song-pageant*. (Writing directed and edited with Joseph E. Maddy.) Washington, D. C.: War Dept., Treasury Dept., 1943.
1817. ——— *The Good Land: A song-pageant*. (Writing directed and edited with Joseph E. Maddy.) Washington, D. C.: War Dept., Treasury Dept., 1943.
1818. ——— *Thanksgiving is Proclaimed: A song-pageant*. (Writing directed and edited with Joseph E. Maddy.) Washington, D. C.: Treasury Dept., 1944.

- (ix) Plays: Translations, adaptations, and editions
1819. ANONYMOUS. Oliver, Revilo Pendleton. *Mrichkatikā (The Little Clay Cart)*. Urbana: The University of Illinois Press, 1938. A translation with notes.
1820. BEAUMONT AND FLETCHER. Richey, Dorothy. *Adaptation of "The Knight of the Burning Pestle" for High School Production*. 1937. Master's production-thesis directed by Garrett H. Leverton. N. Unp.
1821. BELASCO. Hughes, Glenn, and Savage, George (ed.). *"The Heart of Maryland" and Other Plays by David Belasco*. Princeton: Princeton University Press, 1941.
1822. BRETON. Staubach, Charles N., and Mercado, E. A. *"La Independencia." Comedia en cuatro actos: Manuel Breton de los Herreros*. Ann Arbor: Edwards Brothers, Inc., 1942. Adapted for early reading and for staging.
1823. BULWER. Clinton, Evelyn. *A Comparative Analysis of the Two Texts of Bulwer-Lytton's Poetic Drama, "Richelieu," as Collaborated on and Acted by William Charles Macready in 1839, and as Revised and Acted by Edwin Booth in 1866*. 1946. Master's thesis directed by Hallie Flanagan Davis. SC. Unp.
1824. CONTINENTAL PLAYS. Sessions, Beth. *Adaptations of Continental Plays for Amateur Production*. 1946. Master's thesis. D. Unp.
1825. CYPRIUS PASSION. Mahr, August C. *The Cyprus Passion Cycle*. Notre Dame, Ind.: Publications in Mediaeval Studies, No. IX, University of Notre Dame, 1947. Reconstruction of a 13th-century Greek Passion Play from the extant scenario, with English translation and historical, linguistic, dramatic and iconographic introduction.
1826. D'ENNERY and CORMON. Hughes, Glenn. *The Two Orphans*. A melodrama revised and edited with an Introduction. New York: Dramatists Play Service, 1939.
1827. FIELD. Peery, William, ed. *The Comedies of Nathan Field*. 1943. Doctoral dissertation directed by Robert B. Sharpe. NC. Unp. The first scholarly edition of the plays of this famous actor-playwright.
1828. FIELDING. Brown, Jack R. *Four Plays* by Henry Fielding. 1937. Doctoral dissertation directed by Arthur E. Case. N. Unp. A critical edition of *The Grub-Street Opera*, *Pasquin*, *The Historical Register for 1736*, and *Eurydice Hiss'd*.
1829. FLETCHER. Kirk, Florence A., ed. *"The Faithful Shepherdess," by John Fletcher: A Critical Edition*. 1944. Doctoral dissertation directed by Virgil B. Heltzel. N. Unp.
1830. GOGOL. Dolman, John, Jr., and Rothberg, Benjamin. *Gogol's "The Inspector General."* Boston: Baker's Plays, 1937. An acting edition.
1831. GUITRY. Allen, Hazel Dorothy. *A Translation of Sacha Guitry's "Françoise."* 1944. Master's thesis. S. Unp.
1832. Dell Commune, Marie Vivian. *Translation of Sacha Guitry's "La Jalousie, Le Renard et la Grenouille."* 1938. Master's thesis. I. Unp.
1833. HEYWOOD. Blank, Olive, ed. *Thomas Heywood's "Fair Maid of the West, or A Girl Worth Gold—The 2nd Part" by Th. Heywood*. 1945. Master's thesis directed by Allan H. Gilbert. DU. Unp.
1834. Landis, Allyne W., ed. *"Wise Woman of Hogsdon" by Thomas Heywood*. Master's thesis directed by Allan H. Gilbert. DU. Unp.
1835. Marsh, Cassie, ed. *"The Wise-Woman of Hogsdon," by Thomas Heywood*. 1944. Master's thesis directed by Edwin Nungezer. C. Unp.
1836. JONSON. Loving, Grace E., ed. *Ben Jonson's "Underwoods."* 1943. Master's thesis directed by Allan H. Gilbert. DU. Unp.
1837. Roberts, Alma, ed. *Ben Jonson's "Masque of Queenes."* 1938. Master's thesis directed by Allan H. Gilbert. DU. Unp.
1838. Sparks, Marye Rummelle, ed. *Ben Jonson's "The Forrest."* 1941. Master's thesis directed by Allan H. Gilbert. DU. Unp. See below, UDALL.
1839. KENDRICK. Clancy, James H. *"Fun," a Critical Edition of Kendrick's Play*. 1938. Master's thesis directed by Margery Bailey. S. Unp.
1840. KAUFMAN. O'Brien, Helen Marie. *An Edition of "Of Thee I Sing" by George S. Kaufman and Morrie Ryskind with Annotations and Comments*. 1938. Master's thesis. Me. Unp.
1841. MARLOWE. Kammer, Michael P., S. J. *Marlowe's "Faustus": A Script for Pro-*

- duction. 1942. Master's thesis directed by Leo Kirschbaum. SLU. Unp.
1842. MASSINGER. Bowman, Bernice C., ed. *Massinger's "Picture."* 1941. Master's thesis directed by Allan H. Gilbert. DU. Unp.
1843. MIDDLETON. Bald, R. C., ed. *Hengist, King of Kent, or the Mayor of Queenborough*, by Thomas Middleton, edited from the manuscript in the Folger Shakespeare Library, with Introduction and notes. New York: Scribners, 1938.
1844. Eberle, Gerald Joseph. *A Critical Edition of Thomas Middleton's "A Mad World My Masters."* 1945. Doctoral dissertation directed by Mark Eccles. Wis. Unp.
1845. Jacobs, Elizabeth R., *A Critical Edition of Thomas Middleton's "Michaelmas Term."* 1941. Doctoral dissertation directed by Mark Eccles. Wis. Unp.
1846. Smith, Kate Parker, ed. *"The Spanish Gypsy," by Thomas Middleton and William Rowley: A Critical Edition.* 1944. Doctoral dissertation directed by Virgil B. Heltzel. N. Unp.
1847. MOLIÈRE. Hewitt, Barnard. *Molière's The Doctor in Spite of Himself.* 3 acts. Acting edition. Evanston, Ill.: Row, Peterson & Co., 1941. An adaptation with notes and photographs.
1848. Kernodle, George R. *The Miser.* A translation and adaptation of Molière's play with music. Published in mimeographed form by Campus Stores, Iowa City, 1946.
1849. Kerr, Walter. Version of Molière's *The Miser.* 3 acts. Chicago: Dramatic Publishing Company, 1940.
1850. MURDOCK. Heffner, Hubert C. and Goldberg, S., ed. *"Davy Crockett" and Other Plays.* Princeton: Princeton University Press, 1941.
1851. OSTROVSKY. Seymour, John Laurence and Noyes, George R. *We Won't Brook Interference.* 2 acts. Translated from the Russian of Alexander Ostrovsky. San Francisco: Banner Play Bureau, 1938.
1852. PEELE. Blair, Robert L., ed. *An Edition of George Peele's "Old Wives' Tale."* 1936. Doctoral dissertation directed by Thomas W. Baldwin. Ill. Unp.
1853. PHILLIPS. Roberts, Charles W., ed. *An Edition of John Phillips's "Commodye of patient and meeke Grissill."* 1938. Doctoral dissertation directed by Thomas W. Baldwin. Ill. Unp.
1854. PLAUTUS. Staudacher, Joseph M. *An Adaptation of Plautus' "Trinimus."* 1941. Master's thesis directed by Ruth Klein. MUM. Unp.
1855. REDENTIN EASTER PLAY. Zucker, A. E., Russell, H. K., and Russell, M. M. "The Redentin Easter Play," *Poet Lore*, XLVII (1941), 3-39. A verse translation (condensed).
1856. SHAKESPEARE. Bald, R. C. Edition of Shakespeare's *Hamlet*. New York: Crofts Classics, 1946.
1857. ——— Edition of Shakespeare's *1 Henry IV*. New York: Crofts Classics, 1946.
1858. Kennedy, Jean Granville. *"A Midsummer Night's Dream" by William Shakespeare.* 1947. An adaptation for a children's audience. Master's thesis directed by Donald O. Buell. Mich. S. C. Unp.
1859. Kittredge, George Lyman, ed. *"The Tragedy of Antony and Cleopatra": By William Shakespeare.* Boston: Ginn and Co., 1941. An edition with introduction, interpretative and textual notes, and glossary.
1860. ——— *"As You Like It": By William Shakespeare.* Boston: Ginn and Co., 1939. An edition with introduction, interpretative and textual notes, and glossary.
1861. ——— *"The Tragedy of Hamlet, Prince of Denmark": By William Shakespeare.* Boston: Ginn and Co., 1939. An edition with introduction, interpretative and textual notes, and glossary.
1862. ——— *The First Part of "King Henry the Fourth": By William Shakespeare.* Boston: Ginn and Co., 1940. An edition with introduction, interpretative and textual notes, and glossary.
1863. ——— and Sprague, Arthur Colby, ed. *"The Life of King Henry the Fifth": By William Shakespeare.* Boston: Ginn and Co., 1945. An edition with introduction, interpretative and textual notes, and glossary.
1864. ——— *"The Tragedy of Julius Caesar": By William Shakespeare.* Boston: Ginn and Co., 1939. An edition with introduction, interpretative and textual notes, and glossary.
1865. ——— *"The Tragedy of King Lear": By William Shakespeare.* Boston: Ginn and Co., 1940. An edition with introduction, interpretative and textual notes, and glossary.

1866. ——— "The Tragedy of Macbeth": By William Shakespeare. Boston: Ginn and Co., 1939. An edition with introduction, interpretative and textual notes, and glossary.
1867. ——— and Sprague, Arthur Colby, ed. "The Merchant of Venice": By William Shakespeare. Boston: Ginn and Co., 1945. An edition with introduction, interpretative and textual notes, and glossary.
1868. ——— "A Midsummer Night's Dream": By William Shakespeare. Boston: Ginn and Co., 1939. An edition with introduction, interpretative and textual notes, and glossary.
1869. ——— "Much Ado about Nothing": By William Shakespeare. Boston: Ginn and Co., 1941. An edition with introduction, interpretative and textual notes, and glossary.
1870. ——— "The Tragedy of Othello, the Moor of Venice": By William Shakespeare. Boston: Ginn and Co., 1941. An edition with introduction, interpretative and textual notes, and glossary.
1871. ——— "The Tragedy of King Richard the Second": By William Shakespeare. Boston: Ginn and Co., 1939. An edition with introduction, interpretative and textual notes, and glossary.
1872. ——— "The Tragedy of Romeo and Juliet": By William Shakespeare. Boston: Ginn and Co., 1940. An edition with introduction, interpretative and textual notes, and glossary.
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VIII EDUCATIONAL THEATRE

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1883. Albright, H. Darkes, and Faulkner, Anne I. "School and Community Drama in Virginia," *Va. Drama News*, XI (Nov., 1942; Dec., 1942; Jan., 1943; Feb., 1943; March, 1943; April, 1943; May, 1943). 1-3, 1-3, 1-4, 1-4, 1-4, 1-3, 1-2. A series of articles summarizing results of a state-wide drama survey made by Mr. Albright under the sponsorship of the General Education Board.
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1885. Goates, Wallace A. *Determining Factors and Functions of the Modern Institutional Theatre*. 1945. Master's thesis directed by C. Lowell Lees. UU. Unp.
1886. Honig, Phoebe. "Psychodrama and the Stutterer," *So*, IX (May-Aug., 1946). A

study of the effects of dramatization in the treatment of stuttering.

1887. ——— *Psychotherapy by Means of Dramatic Technique*. 1944. Master's thesis directed by Robert West. Wis. Unp. Report on psycho-dramatic experiments conducted by the author.
1888. ——— "The Stutterer Acts It Out," *Journal of Speech Disorders*, XII (March, 1947), 105-109.
1889. Jurgensen, Kai. "Drama in Extension," *Carolina Playbook*, XVII (1944). Also in *Pioneering a People's Theatre*. Chapel Hill: University of North Carolina.
1890. Kernodle, George R. "The Crossroads in Drama Training," *QJ*, XXX, (Oct., 1944), 309-315. A plea for the development of general theory, beyond the details of technical practice, and an outline of new directions.
1891. Lantz, J. Edward. *Drama for a Purpose*. 1942. Master's thesis directed by Louis M. Eich. Mich. Unp. Drama for the purposes of education, recreation, religion, and finance—all from a "Christian" viewpoint.
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1895. Rossilli, Valentine D. *A Study and Evaluation of the Use of Drama as an Aid to Personality Development and Speech Correction*. 1945. Master's thesis. D. Unp.
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cation," *Tenn. Teacher*, Nov., 1941. Includes discussion of methods of teaching dramatics.

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1902. White, Melvin Robert. "The Eastern Theatre Conference," *PM*, XXIV (Dec., 1947), 55. Report on the 1947 Theatre Conference, University of Delaware.
1903. Winship, F. Loren. "A Vicious Circle," *PM*, March, 1940. Pointing out how poor high school training in drama results in poor college drama programs and poorly prepared teachers of drama.
1904. Zimmermann, Joe. "Wanted: A New Educational Theatre," *TA*, XXX (July, 1946), 380-386. A criticism of educational theatre coupled with concrete suggestions for the organization and curriculum of a theatre school.

(ii) Children's Theatre (See also Section iii below)

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1908. Humphrey, Edith E. "Sullins Originates Children's Repertory Theatre," *Va. Drama News*, XV (March, 1947), 1 and 4. A summary of children's theatre activity sponsored by Sullins College.
1909. Ogden, Jean. "Theatre for Children," *Va. Drama News*, XII (Nov., 1943), 1-3. Activities of the children's theatre of Lynchburg, Va.
1910. ——— and Jess. "A Theatre for Children," *Recreation*, XXXVII (Feb., 1944), 623, 636-638.
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- Study of Existing Procedures.* 1940. Master's thesis. S. Unp.
1912. Trantum, Lily Isabel. *The Historical Development of Children's Theatres in America.* 1941. Master's thesis directed by Glenn Hughes. UW. Unp.
1913. Ward, Winifred. "Children's Theatres in War Time," PM, XIV (May, 1943), 5. An editorial urging children's theatres to carry on in war time.
1914. ——— "Choosing Plays for Children," PM, XIV (July-Aug., 1938), 7. Basis of choice in selecting plays for child audiences as well as for child players.
1915. ——— *Theatre for Children.* New York: D. Appleton-Century, 1939. Illus. A comprehensive and practical book covering the selection and production of plays for child audiences. Contains annotated play lists.
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1917. ——— "Values of Children's Theatre in a College or Community Program," PM, XXIII (May-June, 1947), 117-118.
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- (iii) Elementary School (See also Section ii above)
1919. Blank, Earl W. "Let Them Act It Out," *Parents' Magazine*, March, 1947, pp. 30-31; 94-95. How children can overcome personality problems by means of the creative dramatic method.
1920. Gilbert, Edna E. *Materials Suitable for Dramatization in the Intermediate Grades.* 1930. Master's thesis directed by Winifred Ward. N. Unp. A guide to stories suitable to the 4th, 5th, and 6th grades for creative dramatics with suggested scenes, characters, and evaluations.
1921. Gilmore, Iris Pavey. *The Use of Informal Dramatic Projects in Developing Social Adjustment on the Elementary Level.* 1941. Master's thesis. D. Unp.
1922. Messinger, Margaret Barclay. *Creative Dramatics and Its Relation to Progressive Education.* 1940. Master's thesis directed by Gladys L. Borchers. Wis. Unp. Dramatics viewed as a significant means in progressive education.
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1929. ——— "Creative Versus Formal Dramatics," SSB, II (March, 1937), 4. A comparison of philosophy and techniques in formal and informal drama.
1930. ——— *Playmaking with Children.* New York: D. Appleton-Century, 1947. A practical book on how to create and present improvised drama in the classroom, with special emphasis on the educational goals and therapeutic values of playmaking.
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1932. ——— "Wave of the Future," *Motive*, V (Feb., 1945), 5. One of a series of articles on education for living. Integrated work in creative dramatics and its therapeutic value.
1933. Wheaton, Philip. *Testing for Dramatic Ability in Young Children.* 1945. Master's thesis directed by Vernon Jones. Clark Univ. Unp.

(iv) High School

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1936. Marquart, Rosalia C. *The Relationship of Drama to Progressive Education in the Secondary School*. 1941. Master's thesis directed by Ronald E. Mitchell. Wis. Unp. Dramatic work justified as a learning process developed by experience.
1937. Masters, Gail. *Drama for the Junior High School Age*. 1937. Master's thesis directed by J. Russell Lane. Wis. Unp. A justification of and recommendation for junior high school dramatics.
1938. Rowe, Kenneth T. "Why Teach Dramatic Arts in the Secondary Schools," in *Teaching Dramatic Arts in the Secondary Schools*, AETA, 1945, pp. 5-7.
1939. Shaver, Claude L. "The Necessity of Dramatics in High School and College," *Ark. Sp. Jour.*, 1939.
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1941. Spink, William B. *Improving High School Drama*. 1947. Master's thesis directed by Gertrude Binley Kay. EC. Unp. A study of the problems involved in organizing and directing drama groups at the secondary level.
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1943. DRAMATIC CLUBS. Blank, Earl W. "Stimulating Interest in Dramatics," *SSJ*, VIII (March, 1943), 116-119; 122. A discussion of how to secure interest in a dramatic club.
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- (v) College and University
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IX FILM

(i) Technique and Criticism

2062. Baker, Virgil L. "Will the Movies Kill the Theatre?" *PM*, XV (May-June, 1939), 9-10. An examination of some basic differences between the cinema and the legitimate theatre.
2063. Burris-Meyer, Harold. "Development and Current Uses of the Acoustic Envelope," *Journal of the Society of Motion Picture Engineers*, XXXVII (July, 1941), 109-114.
2064. ——— "Sound Control in the Theatre Comes of Age," *Journal of the Society of Motion Picture Engineers*, XLI (Dec., 1943), 500-504. A summary of technical advances which are available to motion pictures.
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2066. ——— *Hollywood Saga*. New York: E. P. Dutton, 1939.
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2071. ——— "Psychology and the Films," HQ, II (Jan., 1947), 118-121.
2072. ——— "The Screen Discovers Psychiatry," HQ, I (Oct., 1946), 154-159.
2073. ——— "The Social Scientists Speak," HQ, I (Oct., 1946), 345-350.
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2083. Pierson, Constance. *Criticism of the Motion Picture in American Literary Periodicals*. 1939. Master's thesis directed by B. L. Jefferson. Ill. Unp.
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2085. Warta, Floyd. *The Manner in Which American Movies Adapted Outstanding Novels and Plays During the Period from 1933 to 1943*. 1945. Master's thesis directed by Frank M. Whiting. Minn. Unp.
2086. West, E. J. "The Stage and the Screen," *U. of Col. Bulletin*, XXXVII (July, 1937), 61-63. Comparison of varying techniques and accomplishments.

(ii) Collections

2087. Gassner, John, and Nichols, Dudley, ed. *Twenty Best Film Plays*. New York: Crown Publishers, 1943.
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X LIGHTING AND SOUND EQUIPMENT

(See also Section XVI, ii)

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2091. ——— "Sound in the Theatre," *Jour. of the Acoustical Society of America*, XI (Jan., 1940), 346-351. First control of distance, direction, and spectrum.
2092. ——— "Sound Control Apparatus for the Theatre," *Jour. of the Acoustical Society of America*, XII (July, 1940), 122-126. First report on development of Stevens Sound Control System.
2093. ——— "Theatrical Uses of the Remade Voice, Subsonics and Reverberation Control," *Jour. of the Acoustical Society of America*, XIII (July, 1941), 16-17. Report on productions of *Midsummer Night's Dream*, *The Emperor Jones*, *Macbeth*, and *Faust*.
2094. ——— and Cole, Edward C. "The Audience Hears," *Progressive Architecture*, XXVIII (Oct., 1947), 76-80. Derivation of acoustic specifications from audience requirements.
- See XII, iv, s.v. Burris-Meyer.
2095. ——— "Time Saver Standards: Stage Lighting: Acoustic Planning," *Architectural Record*, LXXXVI, (Oct., 1939). Principles governing the derivation of plan from function.
2096. Chase, Eleanor S. *A Budget Plan for the Purchase of Stage Scenery and Lighting Equipment for the Small High School*. 1944. Master's thesis directed by C. H. Nickle. Mich. S. C. Unp. A five year plan for the purchase and construction

- of stage scenery and lighting equipment.
2097. Davis, Harry. "The New Controlboard," *Carolina Playbook*, XIII (1940), 172-176.
2098. Dewey, Walter S. *The Use of Dyed Cellulose Acetate and Methyl Methacrylate as Color Media*. 1947. Master of Fine Arts thesis directed by A. Gillette and E. C. Mabie. I. Unp. A report on a series of temperature and dying tests of two transparent plastics as possible substitutes for glass, gelatine, and cellophane.
2099. Dolch, Catherine. *A History of Stage Lighting to 1880*. 1940. Master's thesis directed by Louis M. Eich. Mich. Unp.
2100. Draegert, Gayland Leroy. *An Experimental Study of Light and Shadow on the Face of the Actor*. 1937. Master's thesis. I. Unp.
2101. Felton, John Garrett. *Optimum Level of Illumination for Maximum Visual Efficiency in the Theatre*. 1938. Master's thesis. I. Unp.
2102. Fuchs, Theodore. *Home-Built Lighting Equipment for the Small Stage*. New York: Samuel French, 1940. Illus. Detailed working drawings.
2103. ———. *Recommended Layouts of Stage Lighting Equipment for Non-Commercial Stages of Various Sizes*. Evanston, Illinois: Northwestern University Theatre, 1947. Illus. Detailed specifications for both desirable and essential layouts for theatres seating 200 to 1000.
2104. Hearn, G. Edward. *An Experimental Study of the Efficiency and Adaptability of Fresnel Lenses*. 1940. Master's thesis. I. Unp.
2105. Kinney, Clark Glamis. *An Experiment to Determine the Influence of Colored Light on Audience Reactions to Scenes from Plays*. 1940. Master's thesis. I. Unp.
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2107. Pierce, James Franklin. *Audience Reactions to Primary Colors of Light on Actors' Faces in Dramatic Scenes*. 1942. Master's thesis. I. Unp.
2108. Sellman, Hunton D. "Recent Developments in Stage Lighting Control," *TA*, XXV (July, 1941), 543-544.
2109. Stainton, Walter H. "Recording the Production," *PM*, XVII (April, 1941). The use of commercially available sound recording equipment in theatre work.
2110. Voorhees, Lillian W. "Lighting at Taladega," *TA*, XXIV (July, 1940), 533-534. A description of a home-made switchboard.
2111. Walker, John A. *Stage Lighting in England and America during the Nineteenth Century*. 1938. Master's thesis. NC. Unp. A study of materials and techniques.
2112. Yeaton, Kelly. "Wired for Sound," *The Playshop*, VIII (Feb., 1947), 1-6. Practical suggestions for handling sound and music in theatre productions.
2113. ——— and Wickus, Robert. "The Tube Light: Design, Construction and Plans," *The Playshop*, VIII (May, 1947), 2-14. Instructions for making simple spotlights, with drawings.

XI MASKS AND MARIONETTES

2114. Kellogg, Marie J. *History of Puppetry in England from Its Beginning to 1750*. 1937. Master's thesis directed by C. Lowell Lees. Wis. Unp. Early puppetry in England viewed in relation to English drama and theatre.
- Lindsay, Frank W. See VII, v, b: *s.v.* GENERAL STUDIES.
2115. Stephens, Thelma Ethel. *A Bibliography of Puppetry*. 1940. Master's thesis directed by Glenn Hughes. UW. Unp.
2116. Van Lennep, William B. "The Earliest Known English Playbill," *Harvard Library Bulletin*, I (1947), 382-385. Describes in detail a broadside announcing a puppet show at Bartholomew Fair, possibly as early as 1655; with reproduction.

XII MUSIC, OPERA, AND OPERETTA

(i) Miscellaneous Studies

2117. Albright, H. D. "Musical Drama as a Union of All the Arts," *Studies in Speech and Drama in Honor of Alexander M. Drummond*. Ithaca, N. Y.: Cornell University Press, 1944, pp. 13-30. A historical coverage of the varying poetic, musical, and scenic relationships in a "union of all the arts," and an exam-

ination of the aesthetic theory underlying these.

2118. Green, Paul. "Music in the Theatre," *Carolina Playbook*, X (1937), 78-80.
 2119. Kerr, Walter. "Musical Biography," *TA*, XXIV (July, 1940).

(ii) American

2120. Chichester, William T. *The American Musical Comedy: A Study in the Development of the Libretto*. 1946. Master's thesis directed by Robert B. Sharpe. NC. Unp.
 2121. Wilson, Mary Elizabeth. *Music in the American Theatre*. 1947. Master's thesis directed by A. M. Drummond. C. Unp. A general survey from the arrival of the first settlers in America to 1930.

(iii) British

2122. Sabol, Andrew Joseph. *Music for the English Drama from the Beginning to 1642*. 1947. Doctoral dissertation directed by Leicester Bradner. BU. Unp. Reproduces approximately 100 pieces of music from early plays and masques. Selections represent music as it was actually sung, with a running commentary on their place in the drama.
 2123. Winesanker, Michael. *The Record of English Musical Drama, 1750-1800*. 1944. Doctoral dissertation directed by Otto Kinkeldey. C. Unp. An appendix contains a listing of plays with music performed or published in England.
 See IV, ii: s.v. Shaw, Salek, West; VII, iv, c: s.v. SHAKESPEARE, Eyler, Sanders.

(iv) Opera and Operetta

2124. Alley, Julia M. *Topical Allusions in the Savoy Operas*. 1938. Master's thesis directed by Dougald MacMillan. NC. Unp.
 2125. Burris-Meyer, Harold. "The Control of Acoustic Conditions on the Concert Stage," *Journal of the Acoustical Society of America*, XII (Jan., 1941), 335-337. First technical report on Synthesa.
 2126. ———. "Sound Control for Opera," *TA*, XXV (July, 1941), 540-543. Report on first season's use of electronic sound control techniques by the Metropolitan Opera.
 2127. Gagey, Edmond McAdoo. *Ballad Opera*. New York: Columbia University Press, 1937. A study of John Gay's *Beggar's*

Opera and the many successors of this 18th-Century form.

2128. Guiet, René. "L'Évolution d'un Genre: le Livret d'Opéra en France de Gluck à la Revolution (1773-1793)." *Smith College Studies in Modern Languages*, 1936.
 2129. ———. "La Question de la Langue française dans les Querelles Musicales au XVIIIème Siècle." *Smith College Studies in Modern Languages*, XXI (Oct., 1939), 91-102. Deals in part with opera.
 2130. Johnson, Harold Edgar. "*Iphigenia in Tauris*" as a Subject for French Opera. 1939. Master's thesis directed by Otto Kinkeldey. C. Unp. A discussion of the treatment of this theme through comparison of Euripides and the French tragic writers and successive handling of the theme in opera.
 2131. Meessen, Hubert J. "Operetta," in Joseph T. Shipley, ed., *Dictionary of World Literature*. New York: Philosophical Library, 1943, p. 415.
 2132. O'Neal, Cothburn M. *A Study of the Verdi-Barto Operatic Versions of Shakespeare's Plays*. 1940. Dissertation directed by R. A. Law. Tex. Unp.
 2133. Stone, George W., Jr. "An Unknown Operatic Version of *Love's Labour's Lost*," *RES*, XV (July, 1939), 323-328. A study of the unique Folger copy of the opera made by Capt. Edward Thompson at Garrick's request.
 2134. West, Dorothy I. *Italian Opera in England (1660-1740) and Some of Its Relationships to English Literature*. 1938. Doctoral dissertation directed by Ernest Bernbaum. Ill. Unp.
 2135. Westerman, Alberta Jean. *A Study in the Relation of Music to Drama as Demonstrated in Opera*. 1947. Master's thesis directed by Hugh Zeno Norton. Mich. Unp. Development of opera in contrast to and in comparison with development of drama.
 2136. Wilson, Elizabeth. *The Wishful Taw*. An American folk opera with music and libretto. 1943. Avery and Jule Hopwood Award. Mich. MS

XIII PLAYWRITING

(i) Miscellaneous

2137. Davis, Hallie Flanagan. "How's Your Second Play?" *TA*, XXXI (Oct., 1947).
 2138. ———. "Why Is a Play Unproduced?" *Authors' League Bulletin*, March, 1947.

2139. Fagin, N. Bryllion. "Why Plays Are Rejected," *The Writer*, LVI, 55-56.
2140. ——— "Why Write Plays?" *The Writer*, LVII, 364-366.
2141. Gassner, John. "The Most Difficult Form of Writing," *Book Find Club News*, II (Dec., 1946).
2142. Haaga, Agnes. "Why Not Write Your Own Play?" *Recreation*, 1939. An experience in group creative writing on a playground with high school boys and girls.
2143. Hughes, Glenn. "An American Pattern," *NTC*, III, No. 1 (1941), 19-23.
2144. ——— "Playwriting at the University of Washington," *PM*, XVII, No. 5 (1941), 12-17.
2145. ——— "The Playwright in the Postwar Theatre: A Fictitious Symposium," *NTC*, VII, No. 4 (Nov., 1945), 11-15.
2146. Irwin, Joseph J. "Write Your Own," *Cue*, XX (Fall, 1940), 9-11. A suggested program of playwriting for the campus.
2147. Jurgensen, Kai. "L'Auteur Dramatique en Face de Son Public aux États-Unis," *La Revue Internationale de Théâtre*, Oct., 1947.
2148. Kilgore, Anna. *George Pierce Baker and the '47 Workshop*. 1947. Master's thesis directed by Alwin Thaler. Tenn. Unp.
2149. Koch, Frederick H. "I Can't Write a Play," *Carolina Playbook*, X (1937), 65-66.
2150. ——— "Playmaking at Banff," *Carolina Playbook*, X (1937), 83-84.
- 2150a. McCalmon, George. "Playwrights in Uniform," *TA*, XXVIII (July, 1944), 410-412. Statistics on the first playwriting contest sponsored by NTC in 1943.
2151. Plette, W. Frederic. "A New Play Program," *SSJ*, XII (Jan., 1947), 68-71. A discussion of the AETA Manuscript Play Project.
2152. Quinn, J. Kerker. "Poets into Playwrights," *Va. Qt. Rev.*, XIII (1937-8), #4.
2153. Rowe, Kenneth T. "Playwriting at the University of Michigan," *PM*, XVII (1941), 13-14, 35.
2154. ——— "Playwriting in the Liberal Arts Curriculum," *CE*, I (1939), 244-254.
- Gracey, Ruth Sprout. See VII, viii: s.v. Collections.
2155. Koch, Frederick H. "Our Way of Playwriting," *Carolina Playbook*, XII (1939), 53-59.
2156. ——— "The Script and the Play," *Carolina Playbook*, XV (1942), 21.
2157. Miller, Joseph William. *An Essay on Play-Making and an Original Long Play, "The Jungle Game."* 1938. Master's thesis directed by A. M. Drummond. C. Unp.
2158. ——— *Working Methods of Modern Playwrights*. 1944. Doctoral dissertation directed by A. M. Drummond. C. Unp. An attempt to systematize from the testimony of successful modern playwrights: Ibsen, Chekhov, Wilde, Shaw, Galsworthy, and O'Neill.
2159. Rowe, Kenneth T. *Write That Play*. New York: Funk and Wagnalls, 1939.
2160. Selden, Samuel. *An Introduction to Playwriting*. New York: F. S. Crofts and Company, 1946.
2161. SPECIFIC PROBLEMS. Crain, Harold C. *Characterization in the Plays of Modern Dramatists: Techniques and Practices*. 1947. Doctoral dissertation directed by E. C. Mabie. I. Unp. A study of the devices used by modern playwrights for achieving characterization with an analysis of the relative frequency with which they are employed.
2162. Durkee, Barbara Lee. *Central Characterization Technique Used by the American Playwrights Whose Plays Were Produced on Broadway between 1918 and 1928*. 1941. Master's thesis directed by C. Lowell Lees. Minn. Unp.
2163. Eaton, Julia. *Character as the Basis of Play Construction*. 1937. Master's thesis directed by A. M. Drummond. C. Unp. Technique of play construction including analysis of character, action and dialogue.
2164. Galloway, Marian. *The Development of Skills in Plot Construction*. 1940. Doctoral dissertation. I. Unp. Studies the early work of ten living playwrights in an attempt to discover what practices may be considered skills and the relative difficulty of acquiring them.
2165. Goodwin, Norton. *'A Certain Level of Meaning': Analysis of the Various Functions of the Speaking Chorus, from Examples Found in the Modern English-Speaking Theatre*. 1938. Honors thesis

(ii) Techniques

GENERAL STUDIES.

- Foot, Clare M. See VII, viii: s.v. Full Length Plays.

- directed by William E. Sedgwick. H. Unp. Technical criticism of the use of the chorus in verse plays by Auden and Isherwood, Eliot, MacNeice, and MacLeish.
2166. Hackett, Sr. Mary St. Norbert. *Analysis of Exposition in Thirty One-Act Plays*. 1943. Master's thesis. I. Unp.
2167. Hewitt, Barnard. "Some Uses of the 'Frame' in Playwriting." QJ, XXXII (Dec., 1946), 480-484. Analysis of examples from the past and present.
2168. Kamarck, Edward. *Regional Playwrighting*. 1947. Master's thesis directed by A. M. Drummond. C. Unp. Redefinition of "regional" play by contrast to "folk" play. Three original, unpublished, one-act plays illustrate introductory essay.
2169. Riddle, Thelma E. *Characterization as Evolved by the Poet and Dramatist. A Comparative Study*. 1941. Master's thesis directed by Gertrude E. Johnson. Wis. Unp. A comparison of means and methods, with emphasis on characterization in poetry.
2170. Sponberg, Harold Eugene. *An Experimental Study of the Relative Effectiveness of Climax and Anti-Climax Order*. 1942. Master's thesis directed by C. Lowell Lees, Minn. Unp.
2175. Boyle, Walden Philip. *The Décor of the French Symbolist Theatre and Its Influences*. 1940. Master's thesis directed by A. M. Drummond. C. Unp. The aims of symbolist décor; its sources; and its influences upon theatre artists afterwards.
2176. Collins, Lester A. *Actors in the Picturesque*. 1938. Honors thesis directed by John D. Gordan. H. Unp. A study of relations between stage scenery and notions of landscape in the eighteenth century.
2177. Huntington, Dorothy Allison. *A History of the Wing and Drop Type of Setting in England*. 1944. Master's thesis directed by G. F. Reynolds. Col. Unp. Attempt at purely historical study.
2178. Johnston, Joseph E. *A Project in Design and Lighting for a Production of Dekker's "Shoemakers Holiday"*. 1947. Master's thesis directed by A. S. Gillette. I. Unp.
2179. Kernodle, George. *Perspective in the Renaissance Theatre: The Pictorial Sources and the Development of Scenic Forms*. 1937. Doctoral dissertation directed by Allardyce Nicoll. Y. Unp.
See XV, v, a: s.v. Kernodle.
2180. McDowell, John H. "Tudor Court Staging: A Study in Perspective," JEGP, XLIV (April, 1945), 194-207. A study of court staging in view of prevailing scientific attitudes.

XIV SCENE DESIGN AND CONSTRUCTION

(Including concepts of scenery and methods of staging)

(i) General Technique and Criticism (a) Historical.

2171. Abegglen, Homer N. *The Staging of Medieval and Elizabethan Plays*. 1944. Doctoral monograph. WR. Unp.
2172. ———. *The Methods of Staging in the London Theatres in the Last Half of the Nineteenth Century with Special Emphasis on the Decade from 1880 to 1890*. 1944. Doctoral monograph. WR. Unp.
2173. Barton, Lucy. *The Designs of Court Spectacles in Sixteenth Century France*. 1941. Master's thesis directed by Walter Friedlaender. NYU. Unp.
2174. Blakely, Don F. *Italian Renaissance and Baroque Scenic Design; Its Basic Principles of Spatial Organization*. 1947. Master's thesis directed by Lynn Orr. WU. Unp.
2181. ———. "Historical Development of the Box Set," *Theatre Annual*, 1945, 65-83. Illustrative study showing the architectural development of the box set.
2182. McDowell, Judith W. *Theatrical Perspective; History and Applications in the Early Seventeenth Century. A Study of Certain Phases of the Practical Applications in England, with Particular Reference to Inigo Jones and the Court Theatre*. 1939. Master's thesis directed by Marjorie H. Nicholson. SC. Unp.
2183. Mitchell, Lee. "The Advent of Scenic Design in England," QJ, XXIII (April, 1937), 189-197. The appearance of designed scenery in the court masques of the 17th century; its nature, form, execution, and cost.
2184. Mohler, M. Charles, O.S.U. *Stages throughout the Ages. An Appreciation of the Outstanding Theatre Artists and*

- Their Works*. 1945. Master's thesis directed by Ruth Klein. MUM. Unp.
2185. Niemeyer, Grover Charles. "The Evolution of Baroque Theatre Design in Italy." *TA*, XXVI (1942), 36-42.
2186. Reynolds, George F. *The Staging of Elizabethan Plays at the Red Bull Theatre, 1605-1625*. New York: Modern Language Association, 1940. On the actual performance of plays in an early seventeenth-century popular theatre.
2187. ——— "Some Problems of Elizabethan Staging." *U. of Col. Studies*, XXVI (Nov., 1941), 3-20. A summary of methods of production of Shakespeare and his fellows.
2188. Scales, Mary Leigh. *A Study of Stage Decoration in America Between the Years 1840 and 1882, as Described in Contemporary Documents*. 1938. Master's thesis directed by Samuel Selden. NC. Unp.
2189. Shea, William L. *Production Problems of "Twelfth Night" by William Shakespeare*. 1941. Master's thesis directed by William Fawcett Thompson. Mich. S. C. Unp. A study of traditional settings and suggested designs for a unit set.
- See VII, iv, c: s.v. SHAKESPEARE. Covington.
- (b) Contemporary
2190. Adix, Vern. *The Use of the Revolving Stage in the American Theatre*. 1945. Master's thesis directed by C. Lowell Lees. Minn. Unp.
2191. Ard, Saradell. *Modernism in Stage Scenery as Compared with Modernism in the Field of Painting*. 1943. Master's thesis directed by Louis M. Eich. Mich. Unp. A study of the relationship between modernism in scenery and art.
2192. Bowen, Elbert Russell. *An Experimental Investigation of the Suitability of the Plastic Unit Setting for the Small Stage*. 1946. Master's thesis. D. Unp.
2193. Boyle, E. Roger. "Minimum Scenery: A Brief Discussion," *Va. Drama News*, XIV (Dec., 1945), 1 and 3. Discussion of the principles and use of cut-down scenery.
2194. ——— "Questions and Answers on Minimum Scenery," *Va. Drama News*, XV (Feb., 1947), 1 and 3. Discussion of the technique of using cut-down scenery.
2195. Brink, Lauren L. "Settings Are Not Impossible," *Speech Outlook*, V (Feb., 1943), 7-10.
2196. Burris-Meyer, Harold, and Cole, Edward C. *Scenery for the Theatre*. Boston: Little, Brown and Company, 1938. The organization, processes, materials, and techniques used to set the stage. Over 575 illustrations.
2197. Cooper, Charles W. and Camp, Paul A. *Designing the Play*. New York: F. S. Crofts & Co., 1942. A workbook for dramatic production with essays on certain problems, 48 assignments, and 30 worksheet forms.
2198. Gillette, Arnold. "The Technician's Roundtable," *DM*, XII (Nov., Dec., 1941); XIII (Feb.-May, 1942); XIV (Oct.-Dec., 1942; Feb., Mar., May, 1943); XV (Oct.-Dec., 1943; Mar.-May, 1944); XVI (Oct.-Dec., 1944); XVII (Oct.-Dec., 1945; Feb.-May, 1946); XVIII (Oct.-Dec., 1946; Feb.-May, 1947).
2199. Herod, John Blaker. *The Unit Set*. 1940. Master's thesis directed by A. M. Drummond. C. Unp. A technical discussion of this stage device. Amply illustrated with pictures and drawings.
2200. Hetzel, Andrea. "Make Your Scenery Talk," *PM*, XXIII (Jan.-Feb., 1947), 68-70.
2201. Hewitt, Barnard. "Expression in Stage Scenery," *Studies in Speech and Drama in Honor of Alexander M. Drummond*. Ithaca, N. Y.: Cornell University Press, 1944, pp. 54-66. An historical analysis.
2202. Johansen, Waldemar. "Notes on Abstract Art in the Theatre," *Theatre Annual*, (1945), 29-32.
2203. ——— "Simplifying Settings for Modern Plays," *PM*, XVII (May, 1941), 14.
2204. Jones, Leslie Allen. *Scenic Design and Model Building*. Boston: Walter H. Baker, 1939. A guide for amateur producers, intended as a companion volume to the author's *Painting Scenery* (1935).
2205. Kaiser, Alvin R. "Need a Statue for Your Play?" *Playbill* (1942). Discussion of how to create stage prop statues with charcoal and cardboard.
2206. Kernodle, George R. "Farewell to Scene Architecture," *QJ*, XXV (Dec., 1939), 649-657. A plea for cut-down and simplified settings and a description of how they were achieved in Hellenistic times and in the 17th century.
2207. ——— "The Outdoor Setting," *TA*, XXI (July, 1937), 558-561. Advantages

- for realistic and social drama of the thirties.
2208. Lauterer, Arch. "Some Notes on Stage Design," TA, XXIX (Oct., 1945), 596-598.
2209. ——— "Time and Theatre Magic," *Smith College Monthly*, II, no. 6. A study of Lorca's stagecraft in relation to contemporary theatre.
2210. Linton, Calvin D. "Some Recent Trends in Shakespearean Staging," ELH, VII (Dec., 1940), 300-324. Changes in stage technique from 1893 to 1949, with discussion of important productions. Appendix lists all Shakespearean performances in London in period covered.
2211. McDowell, John H. "Shakespeare and Modern Design," JEGP, XLVI (Oct., 1947), 337-347. A review of modern trends in design in the staging of Shakespeare.
2212. Peck, Clemen M. "The Scene Designer," PM, XXIII (Sept.-Oct., 1946), 11-12. A discussion of the value of an art background to the scene designer.
2213. ——— "Naturalism in Landscape," PM, XXIII (May-June, 1947), 115-116. How the author built and painted a setting for "The Great Big Door Step."
2214. Selden, Samuel. "Forest Theatre Scenery," *Carolina Playbook*, XI (1938), 80.
2215. ——— "Slim-Budget Scenery," SSB, VII (1941), 8-11.
2216. ———, Sellman, Hunton D., and Heffner, Hubert. *Modern Theatre Practice*. New York: Crofts & Co., 1946. 3rd rev. ed.
2217. Shaver, Claude L. "Sets Within Sets," *The Cue*, (1939), 52.
2218. Skelly, Madge. "A Jack Knife for Pierre Pathelin," PM, XXIV (April, 1948), 154-155. A description of how the scenery for this play was constructed.
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2222. Walsh, Frederick. "The Functions of Scene Design," DM (Dec., 1947), 5-6. A study of the theory that scene design involves planning of three elements: setting, lighting, costume.
2223. Watters, D. A. *The Modern Approach to Stage Design as Exemplified in the Work of Three Scenic Interpreters of Eugene O'Neill*. 1937. Master's thesis directed by Samuel Selden. NC. Unp.
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2225. Wismer, Lawrence H. *Fundamental Theories Behind the Scenery of Six Independent Theatres Between 1887 and 1922*. 1941. Master's thesis directed by Samuel Selden. NC. Unp.

(ii) Specific Designers

(a) Historical

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2227. Hewitt, Barnard. "Herkomer, Forerunner of Gordon Craig," PM, XIX (May, 1942), 6 and 23. The painter's experiments with plastic scenery and "pictorial-music-drama."
2228. McCalmon, George A. *A Study of Some of the Renaissance and Baroque Factors in the Theatre Style of Inigo Jones*. 1946. Doctoral monograph. WR. Unp.
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(b) Contemporary

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2231. ——— "Gordon Craig and Post-Impressionism," QJ, XXX (Feb., 1944), 75-80.

(iii) Designs and Photographs (Alphabetized by titles)

- 2232 [A.] Lauterer, Arch. Set for *Arms and the Man*. Colorado Springs Fine Arts

- Center, 1942. TA, XXVII (July, 1943), 406. Photographs of design.
2233. [B.] Hill, Prentice. Photograph of set for *Back to Methuselah*. WM. Mar., 1943. TA, XXVII (1943), 439.
2234. Parker, Oren. Photograph of set for *The Bartered Bride*. Mich. 1937. TA, XXII (1938), 151. Also PM (Oct., 1938), 16.
2235. Mellencamp, Robert. Photograph of set for *Beyond the Horizon*. Mich. 1940. PM (May, 1941), 19.
2236. Lauterer, Arch. Set for *Blood Wedding*. BCB. 1940. TA, XXV (July, 1941), 550. Photograph of production.
2237. ——— Set for *The Bridge*. BCB. 1939. TA, XXIV (July, 1940), 500. Photographs of designs.
2238. [C.] Kurth, Henry. Sets for Evreinov's *The Chief Thing*. WR, 1946. TA, XXX (July, 1946), 414.
2239. Capel, Robert B. Set for *City Mouse*. HCC. *Playbill*, (1944), 4.
2240. Lauterer, Arch. Set for *The Contrast*. BCB. 1939. TA, XXIII (July, 1939), 526. Photograph of design.
2241. Mellencamp, Robert. Photograph of set for Sheridan's *The Critic*. Mich. 1940. PM (May, 1941), 18.
2242. [E.] ——— Photograph of set for *Escape*. Mich. 1940. PM (May, 1941), 19.
2243. [F.] Lauterer, Arch. Set for *Fire on the Caucasus*, a modern interpretation of Aeschylus' *Prometheus Bound*. Colorado Springs Fine Arts Center, 1943. TA, XXVII (July, 1943), 406. Photograph of design.
2244. [G.] Capel, Robert B. Set for *Ghost of Rhodes Manor*. HCC. 1943. *Playbill*, (1943), 36.
2245. Parker, Oren. Photograph of set for *The Good Hope*. Mich. 1939. PM, (Nov., 1939), 15.
2246. [H] ——— Photograph of set for *High Tor*. Mich., 1939. PM (May, 1939), 22.
2247. Wyckoff, Alexander. Photograph of set for *H.M.S. Pinafore*. Mich., 1937. TA, XXII (1938), 151.
2248. Whiting, Frank M. "Young People's Theatre of University of Minnesota," (Photographs from *Huckleberry Finn* and *Babes in Toyland*), PM, XXI (May, 1945), 4.
2249. [I.] Wyckoff, Alexander. Photograph of set for *Idiot's Delight*. Mich., 1938. TA, XXIII (1939), 506.
2250. Mellencamp, Robert. Photograph of set for *Il Seraglio*. Mich., 1940. TAM, XXIV (1940), 513.
2251. Larkin, Oliver W. "Scene Designs for *In This Short Spring*." TA, (Sept., 1944).
2252. [J.] Mellencamp, Robert. Photograph of set for *Jim Dandy*. Mich., 1941. TA, XXVI (1942), 478.
2253. Schreckengost, Viktor. Sets for *Jim Dandy*. WR. 1941. TA, XXV (Dec., 1941), 918.
2254. Kendall, Phyllis. Photograph of set and costumes for *Joan of Lorraine*. WM. April, 1947. *The Cue*, XXIII (1947), 22.
2255. Hoyt, John. Photograph of set for *Juno and the Paycock*. WM. Dec., 1944. TA, XXIX (1945), 402.
2256. [K.] Capel, Robert B. Set for *Kind Lady*. HCC. 1940. *Playbill*, (1940), 28, 49.
2257. Mitchell, Lee. Design for *Kind Lady*. N. 1942. TA, XXVI (March, 1942), 210. Watercolor rendering. Scene: End of Act II.
2258. [L.] Lauterer, Arch. Set for *Letter to the World*. BCB. 1939. TA, XXV (March, 1941), 223. Photograph of production.
2259. Cook, August. Design for Program for *Liliom*. CCS. 1941. TA, XXV.
2260. [M.] May, Henry. Set for *Madame Butterfly*. UL. 1940. TA, XXV, (July, 1941), 480.
2261. Lee, Robert H. *A Project in Stage Design for Eugene O'Neill's "Marco's Millions."* 1942. Master's thesis. Ind. Unp. Includes color plates, complete working drawings, costume plates and patterns.
2262. Gorman, Mamie. Sketch of design for *Mary of Scotland*. WM. Mar., 1941. TA, XXV (1941), 546.
2263. [N.] Capel, Robert B. Set for *No Boots In Bed*. HCC. 1942. *Playbill*, (1942), 25.
2264. [O.] Pape, Melvin. Sets for Menotti's *The Old Maid and the Thief*. WR. 1945. TA, XXIX (July, 1945), 434.
2265. Windt, Valentine B. Photograph of set for Menotti's *Old Maid and the Thief*. Mich. 1946. TA, XXX (1946), 382.
2266. Frankel, Margo and Ross, Arthur H. Photograph of set for *Our Town*. WM. March, 1940. TA, XXIV (1940), 543.
2267. [P.] Wyckoff, Alexander. Photograph of set for *Patience*. Mich. 1940. PM, May, 1941, 19.
2268. Whiting, Frank M. Scenic Designs for *Peter Pan* and *Cry Havoc*. Minn. 1943. 1944. TA, XXVIII (July, 1944), 438.

2269. Capel, Robert B. Set for *The Phantom Tiger*. HCC. 1938. *Playbill*, (1938), 7.
2270. Wyckoff, Alexander. Photograph of set for *The Pigeon*. Mich. 1938. PM, Oct., 1938, 16.
2271. Parker, Oren. Photograph of set for *The Pirates of Penzance*. Mich. 1937. TA, XXI (1937), 545. Also PM, Oct., 1938, 16.
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2273. Lauterer, Arch. Set for *Punch and the Judy*. Bennington Dance Festival, 1941. *Christian Science Monitor* (August, 1942).
2274. [R.] Capel, Robert B. Set for *Ring Around Elizabeth*. HCC. 1944. *Playbill*, 1944, 6.
2275. [S.] Hill, Prentice. Photograph of set for *School for Husbands*. WM. Mar., 1942. TA, XXVI (1942), 468.
2276. Plette, W. Frederic. Set for *Set It In Troy*. NSC. 1946. *Playbill*, 1947. 2, 22.
2277. Wyckoff, Alexander. Photograph of set for *The Shoemakers' Holiday*. Mich. 1938. TA, XXIII (1939), 506.
2278. Philippi, Herbert. Photograph of set for *Skin of Our Teeth*. Mich. 1944. TA, XXIX (1945), 414.
2279. Capel, Robert B. Set for *So This Is Politics*. HCC. 1941. *Playbill*, 1941, 6.
2280. Wyckoff, Alexander. Photographs of set for *Star Wagon*. Mich. 1940. TA, XXV (1941), 542. Also PM, May, 1941, 18.
2281. [T.] Boyt, John. Sketch of design for *Tartuffe*. WM. March, 1944. TA, XXVIII (1944), 432.
2282. Mitchell, Lee. Design for *The Tempest*. 1941. N. TA, XXVI (March, 1942), 209. Watercolor rendering. Scene: Prospero's Cave.
2283. Parker, Oren. Photograph of set for *This Proud Pilgrimage* by Norman Rosten. Mich. 1938. TA, XXII (1938), 473. Also PM, May 1941, 13.
2284. White, Melvin Robert. Set for *Three Cornered Moon*. Wy. PM, XXIII (Mar.-April, 1947), 88.
2285. Gragg, Madge and Sachs, Sam. Set for *Tosca*. UI, 1938. *Opera News* (N.Y.), XI (Nov. 18, 1946), 27.
2286. Doll, James. Photograph of set for *Two Gentlemen of Verona*. Mich. 1938. TA, XXIII (1939), 498. Also PM, Nov., 1939, 15.
2287. Wyckoff, Alexander. Photograph of set for *Two on an Island*. Mich. 1940. PM, May, 1941, 18.
2288. [U.] Philippi, Herbert. Photograph of set for *Uncle Harry*. Mich. 1945. TA, XXX (1946), 382.
2289. [V.] Boyt, John. Photograph of set for *Volpone*. WM. Mar., 1945. TA, XXIX (1945), 403.
2290. [Y.] Wyckoff, Alexander. Photograph of set for *Yellow Jack*. Mich. 1938. PM, Oct., 1938, 16.

(iv) Photography

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2292. ——— "Stage Photography: Why and How," PM, XVIII (Oct., 1941), 8.
2293. ——— "Stage Photography: Miniature vs. Large Camera," PM, XVIII (Nov., 1941), 7.
2294. ——— "Large Camera Procedure," PM, XVIII (Dec., 1941), 9.
2295. ——— "Taking the Picture," PM, XIX (Jan., 1942), 7.
2296. ——— "Lighting for Stage Photography," PM, XIX (Feb., 1942), 7.
2297. ——— "Stage Photography with Small Cameras," PM, XIX (Mar., 1942), 7.

XV THEATRE

(i) General (and Miscellaneous) Studies

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2299. Boyd, A. C. *The Interchange of Plays between London and New York, 1910-1939: A Study in Relative Audience Response*. 1946. Doctoral dissertation. Teachers College. CUNY. Unp.
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2302. Carruth, Elizabeth. *A Panoramic View of the Status of the Theatre*. 1940. Master's thesis directed by L. M. Eich. Mich. Unp.
2303. Cox, Charles Wright. *A Theory of the Theatre*. 1942. Master's essay directed by A. M. Drummond. C. Unp. Art and aesthetics; the theatre as an art

- form; the artists of the theatre; distinctive characteristics of theatrical art.
2304. Dolman, John, Jr. "Escapist Theatre in War Time," QJ, XXX (April, 1944), 207-212.
2305. Douglass, Martha. *Empathic Response in the Theater*. 1944. Honors thesis directed by R. C. Hunter. OWU. Unp.
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2309. ——— "Notes on the Theatre," *Southern Review*, V (1940), 559-567.
2310. Fitz-Simons, Foster. "Teatro del Pueblo," *Carolina Playbook*, XV (1942), 18-20.
2311. Green, Paul. "Defense on the Main Front," *Carolina Playbook*, XIII (1940), 153.
2312. ——— "Democratic Man," *Carolina Playbook*, XIII (1940), 128-131.
2313. Hatlen, Theodore Wendell. *A Guide to Representative Pictures of Theatre History (Beginning to 1900)*. 1937. Master's thesis directed by A. M. Drummond. C. Unp. A practical guide to more than one thousand important illustrations of dramatic development and technique arranged by national theatre and theatre periods.
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2315. ——— "Theatres of Yesterday and Today," seven articles, DM, XVII: "The Greek Theatre," (Oct., 1945), 3-4; "The Elizabethan Theatre," (Nov., 1945), 3-4; "The Baroque Theatre," (Dec., 1945), 9-10; "The Romantic Theatre," (Feb., 1946), 5-6; "The Naturalistic Theatre," (March, 1946), 7-8; "The Symbolist Theatre," (April, 1946), 5-6; "The Epic Theatre," (May, 1946), 4-6.
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2320. ——— "The Magic of Light," TA, XXVI (Nov., 1942), 717-722. Overemphasis on the Baroque "dramatic" lighting and neglect of the medieval attitude toward light.
2321. Koch, Frederick H. "Canadian Frontier Theatre," *Carolina Playbook*, XIII (1940), 169-170.
2322. ——— "Creative Man," *Carolina Playbook*, XV (1942), 21.
2323. ——— "Preserving the Creative Arts," *Council Briefs*, XXVIII (1941), 43-49.
2324. ——— "The Show Goes On," *Carolina Playbook*, XV (1942), 76-77.
2325. ——— "The Stage in Action," *Carolina Playbook*, XIII (1940), 171.
2326. ——— "The Theatre Indispensable," *Carolina Stage*, VII (1943), 1-2.
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2331. Norvelle, Lee. "The Theatre in Time of War," QJ, XXVIII (Oct., 1942), 267-271.
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2333. Schubert, Leland. *The Realistic Tendency in the Theatre*. 1938. Doctoral dissertation directed by A. M. Drummond. C. Unp. A consideration of graphic and theatrical art during the ancient Greek and Mediaeval periods and during three centuries in France.
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2335. ——— "Coming of Age," *Carolina Playbook*, XIII (1940), 5-6.
2336. ——— "The Play in the Audience," *Carolina Playbook*, X (1937), 99-101.
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2341. Stevenson, Tom. *Theatre in the Society Islands*. 1937. Master's thesis directed by Glenn Hughes. UW. Unp. A study of theatrical practices in the Polynesian group of Pacific islands of which Tahiti is the best known.
2342. Trapido, Joel. *An Encyclopaedic Glossary of the Classical and Mediaeval Theatres and of the Commedia Dell' Arte*. 1942. Doctoral dissertation directed by A. M. Drummond. C. Unp. Concerned primarily with the definition, description, and history of theatrical phenomena.
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2345. Wynn, Earl. "From Coast to Coast," *Carolina Playbook*, XIII (1940).

(ii) Modern Theatre Architecture and Stage Equipment

(See also Section X)

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2347. Buckingham, Elisabeth Lee. "New Memorial Hall Theatre at Stanford," WS, I (March, 1937), 5.
2348. Freedley, George, and Baker, Paul. "Are You Going to Build a Theatre?" NTC, 1947.
2349. Fuchs, Theodore. "Equipment for School Dramatics," *The American School and University*, VIII (1936), 267-276. Illus. A discussion of requirements for school auditoriums and stages, with plans for a typical well-designed auditorium.
2350. ——— "Planning a School Theatre," TA, XXII (Oct., 1938), 760-765. Illus. Description of the Shorewood, Wisconsin, High School auditorium building, with photographs, plans and elevations.
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2356. ——— "Housing the Theatre," in *Organizing a Community Theatre*, Samuel Selden, ed. Cleveland, Ohio: National

- Theatre Conference, 1945, pp. 26-35. A study of basic needs of a producing theatre.
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2358. Mullin, Daniel W. *A Critical Survey of the Architecture of Thirteen High School Stages and Auditoriums in the Detroit Area*. 1945. A Master's thesis directed by Valentine B. Windt. Mich. Unp.
2359. Norvelle, Lee. "The New Theatre at Indiana University," NTC, I (Oct., 1939), 10-12. A description of the physical plant.
2360. Robinson, Marion Parsons. *College Theatres of Tomorrow*. Doctoral dissertation directed by Ronald Mitchell. 1945. Wis. Unp. A study of the plans of forty un-built college theatres, testing them by the requirements of the theorists and the ideals of the experimenters in theatre architecture.
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2362. Whiting, Frank M. "Plans for a University Theatre at Minnesota," TA, XXVIII (1944), 618-619.
- (iii) American (see also Section VII, iii)
- (a) General (and Miscellaneous) Studies
2363. Belcher, Fannin S., Jr. *The Place of the Negro in the Evolution of the American Theatre, 1767-1940*. 1945. Doctoral dissertation directed by Allardyce Nicoll. Y. Unp.
2364. Berger, Mary Ellin. *The Contributions of Women to the Theatre in New York, 1923-1939*. 1939. Master's thesis directed by Gertrude E. Johnson. Wis. Unp. Tabulated statistics on women's activity in the professional theatre.
2365. Cass, Carl B. *Occupational Opportunities in the New York Theatre*. 1946. Doctoral dissertation directed by Ronald Mitchell. Wis. Unp. An appraisal of employment potential in the skilled and administrative phases of our professional theatre.
2366. Crandall, Frederic O. *Three Studies in Propaganda in the American Theatre*. 1940. Doctoral dissertation directed by Louis M. Eich. Mich. Unp.
2367. Curvin, Jonathan W. *The Realistic Tradition in American Art and Drama*. 1941. Doctoral dissertation directed by A. M. Drummond. C. Unp. A critical analysis of realism in nineteenth-century American art and the theatre arts of playwriting, scenery, and acting.
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2370. ———. "1940 in the American Theatre," NL, XXIV (Jan. 2, 1941).
2371. Flathers, Jennins Harvel. *The Influence of the Civil War on the New York Theaters: 1861-1900*. 1946. Master's thesis directed by Francis Wolle. Col. Unp.
2372. Gassner, John. "Broadway 1941: Europe and the American Theatre," *Atlantic Monthly*, CLXVIII (March, 1941), 329-337.
2373. Heffner, Hubert C. "Decline of the Professional American Theatre," *Pacific Spectator*, I (Winter, 1947), 58-75.
2374. Hodge, Francis Richard. *Theatrical Management in America in the Nineteenth Century*. 1940. Master's thesis directed by Walter H. Stainton. C. Unp. A historical treatment of American theatre management in terms of the star system, stock company, and combination company.
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2376. Koch, Frederick H. "Comedy in the Smokies," *Carolina Playbook*, XI (1938), 99-100.
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2378. Lillywhite, Herold. *Functions of the Producing Agents in the American Theatre from Its Beginnings to the Present*. 1938. Master's thesis directed by C. Lowell Lees. Minn. Unp.
2379. Norvelle, Lee. "Trend of the American Theatre Since 1920," NTC, II (June, 1940), 11-21. To 1938.
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2381. Wilburn, Elizabeth Eleanor. *American Theatre Buildings in the Eighteenth Century*. 1940. Master's thesis directed

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- (b) Activities and Movements
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2383. Cohen, Nathaniel H. *The New York Theatre Guild: An Evaluation*. 1938. Master's thesis directed by Harold N. Hillebrand. Ill. Unp.
2384. Davis, Hallie Flanagan. *Arena: An Adventure in the American Theatre*. New York: Duell, Sloan, and Pearce, 1940. An account of the Federal Theatre.
2385. ———. "The Federal Theatre Project," in *Oxford Companion to Theatre*. New York: Oxford University Press, 1947.
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2387. Foster, Marian. *Experimental Productions in the Twentieth Century American Theatre*. 1945. Master's thesis directed by C. Lowell Lees. UU. Unp.
2388. Frenz, Horst. "The German Drama in the Middle West," AGR, VIII (June, 1942), 12-17, 37. Dramatic activities in the German playhouses of the Middle West (St. Louis, Chicago, Milwaukee, etc.).
2389. Gassner, John. "The Group Theatre in Its Tenth Year," TA, XXIV (Oct., 1940), 729-735.
2390. Holland, Robert Tevia. *The American Negro Theatre: A Development of and Reaction against the Minstrel Concept*. 1944. Master's thesis. I. Unp.
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2394. Oppen, Genevieve Lucille. *The Irish Players in America*. 1943. Master's thesis directed by Glenn Hughes. UW. Unp.
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2396. Ricketts, Marjorie Myrtle. *The Federal Theatre*. 1939. Master's thesis directed by J. Russell Lane. Wis. Unp. A survey of the Federal Theatre activities, 1935-1939.
2397. Rittenour, Robert G. *Four Years of Army Theatre*. 1947. Master's thesis directed by Louis M. Eich. Mich. Unp. A narrative thesis covering the entertainment program of Fort Monmouth, New Jersey, during World War II.
2398. Schlingman, Maxine M. *The Contribution of the Travelling Company to the American Theatre*. 1938. Master's thesis directed by Ruth Klein. MUM. Unp.
2399. Sievers, W. David. *The Group Theatre of New York City, 1931-1941*. 1944. Master's thesis directed by Hubert Heffner. S. Unp.
2400. Sullivan, Edward Joseph. *A Study of the Summer Theatre Movement*. 1941. Master's thesis directed by Louis M. Eich. Mich. Unp. A survey of summer theatre; its importance and influence.
2401. Thompson, Mary Annette. *P. T. Barnum: In American Entertainment and Theatre*. 1947. Master's thesis directed by A. M. Drummond. C. Unp. Barnum's activities in the American Museum, the Lecture Room Theatre, and the American circus.
- (c) History of Local Theatres and Activities (Alphabetized by states)
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VII

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State University of Iowa, Iowa City

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University of Cincinnati, Cincinnati
Western Reserve University, Cleveland
Youngstown College, Youngstown

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Northeastern State College, Talequah
University of Tulsa, Tulsa

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Carnegie Institute of Technology, Pittsburgh
Pennsylvania State College, State College
Temple University, Philadelphia
University of Pennsylvania, Philadelphia
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University of Tennessee, Knoxville

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Baylor University, Waco
Hardin College, Wichita Falls
Incarnate Word College, San Antonio
Mary Hardin-Baylor College, Belton
Texas Christian University, Ft. Worth
University of Texas, Austin

UTAH

University of Utah, Salt Lake City

VERMONT

Bennington College, Bennington
St. Michael's College, Winooski Park

VIRGINIA

College of William and Mary, Williamsburg
Mary Washington College, Fredericksburg
Sullins College, Bristol
University of Virginia, Charlottesville
Virginia Polytechnic Institute, Blacksburg
Virginia State College, Petersburg

WASHINGTON

State College of Washington, Pullman
University of Washington, Seattle

WEST VIRGINIA

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WISCONSIN

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